Christophori Simpson Effigies.

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The Diviſion-Violiſt:

OR

AN INTRODUCTION

To the *PLAYING* upon a *GROUND:*

Divided into Two PARTS.

The Firſt, Directing the *HAND*, with Other Preparative Inſtructions.

The Second, Laying open the *Manner* and *Method* of Playing *Ex-tempore*, or Compoſing *Diviſion* to a *GROUND.*

To which, are Added ſome *Diviſions* made upon *Grounds* for the Practice of Learners.

By CHR. SIMPSON.

LONDON,

Printed by *William Godbid.* 1659.

To His, and the ever Honored Patron of *MUSICK*,

Sr. *ROBERT BOLLES*, Baronet.

SIR,

His Treatiſe *now upon the point of becoming Publick, doth firſt (as in Duty it ought) addreſs it Self to kiſs Your Hands. All the* Motives *that can Beget, Oblige, or any wayes Endear a* Dedication, *point towards You, as ſo many* Lines *unto their* Centre. *The* Subject, *is That* Branch *of* Muſick *You moſt Affect; and alſo Perform. The* Work *had both its* Conception, *and* Production, *under Your Roofe; and (though firſt ſuggeſted by Another) chiefly contriv'd, and carried on, for the Inſtruction of Your then little Son; now Eminent for his Excellency in this* Science, *as well as for His other Virtues, and the being Son to ſuch a Father. All who know You, do alſo acknowledge You the* Mecœnas *of* Muſick, *in this our Nation. That innocent, and now diſtreſſed* Muſe, *driven from her Sacred Habitations, and forced to ſeek a livelihood in Streets and Taverns, where ſhe is expos'd, and proſtituted to all prophaneneſs, hath, in this her deplorable condition, found a chaſte, and cheerfull Sanctuary within Your Wals; where ſhe is cheriſh'd, encourag'd, and adorned, even by the Hands of Your Noble Self, Your Vertuous Lady, and moſt hopefull Children; beſide Others, whom You keep and maintain upon That Accompt. The leaſt of which Conſiderations might ſuffice to Entitle You, and Oblige Me, to this preſent* Dedication; *yet give me leave to add one Motive more; my own Gratitude; which remains ſomething better ſatisfied, in giving the World, as well as Your Self, ſome Teſtimony that I am,*

Sir, Your moſt humble, and Obliged Servant,

Chriſtopher Simpſon.

THE PREFACE.

IT is not unknown, that He who expoſes a *Book* to Publick View, doth alſo expoſe it to Publick Cenſure: Nor can I expect a Priviledge denied to better *Authors*. Some will diſlike the *Matter*; Others the *Method*. Some again, will except againſt *This*; Others againſt *That* particular *Part* or *Paſſage*; every one cenſuring according to his *Judgement* or *Fancy*.

As for the *Matter* or *Subject*; though in it Self, it might deſerve acceptance from all that pretend to *Diviſion*, upon what *Inſtrument* ſoever; yet I offer it only to Thoſe that affect the *Viol*. The *Method* is ſuch as I thought might render the *Matter* moſt eaſie; as well to the *Hand* as to the *Underſtanding*. If in This, or That, particular *Part*, or *Paſſage*, I differ from the *Judgement* of any *Maſter* in *Muſick*, I am ready to ſubmit to better *Reaſons*, when I ſhall hear them, pretending to no more then the delivering my Own Opinion.

True it is; the firſt *Eſſay* of this *Treatiſe* was not intended for the *Preſſe*, but for a private Friend, who deſired ſome *Inſtructions* for Playing *Diviſion* to a *Ground*. After I had conſidered what might be ſaid upon That Subject; and committed the *Heads* to *Paper*; I found as powerfull Motives, to take alſo into conſideration what was neceſſary to be known in order to thoſe *Inſtructions*: (even from the firſt handling of the *Viol*) and, thereupon, drew all up into a *Compendium*, to the end, that what was chiefly intended for One, might alſo be uſefull to Others.

How far I have acquitted my Self herein, muſt be referred to the *Book* it ſelf; which, (encouraged by the approbation of Competent Judges) hath now put on the confidence to appear in Publick.

And now I muſt tell my *Reader* (if he know it not already) that *This Playing Diviſion to a Ground*, of which we treat, is the Higheſt Degree of Excellency that can be aimed at upon the *Viol*; and includes what elſe is to be done upon That *Inſtrument*.

All I have to ſay more, is; that if This which I now expoſe, prove uſefull; (be it in the leaſt degree) as either by improving the Knowledge of this kind of *Muſick*, in laying the Way more open then it was; Or by ſerving, and aſſiſting ſuch as be Lovers, or Learners of it; Or if my failings herein may prove an Incitement to ſome more able *Genius* to make a better Diſcourſe upon this Subject, I have then attained my deſires.

Chr. Simpſon.

To Mr. *Chriſtopher Simpſon*, upon his Excellent Treatiſe of Playing *Diviſion* upon a *Ground*.

I Stand not here, your Merits to proclaim,
Which will be done, by, both your Book, *and* Fame :
But, as concern'd for our great Art, *I may,*
To you, my Thanks, *though not my* Praiſes *pay.*
To Praiſe, *is to beſtow ; but what can we*
Give him who has oblig'd all Harmonie ?
For you have drawn her from her gloomy Pit
Wherein ſo many Ages ſhe did ſit ;
Obſcured, either by Deſign, *or* Chance ;
By too much Wit, *or too much* Ignorance.
You have her inward Beauties *now reveal'd,*
Thinking them Injur'd, while they were Conceal'd.
For, things, that are thus rationally good,
Are more Admir'd, the more th'are Underſtood.
Her roughest Deſcants, *you have made ſo clear,*
'Tis as much Pleaſure now, to Learn, *as* Hear ;
For you enlighten all by your own Beam ;
And in a Stile, *as Charming, as your* Theme.
What then to you (brave Friend) do's Muſick *owe,*
Who, in untroden Paths, hath ventur'd ſo,
To bring to Light, that her Illuſtrious Birth,
Derives from all that's great, in Heaven, *and* Earth ;
And by ſuch certain Scales, *her* Rules *to try,*
As ſhews both how ſhe conquer's Souls, *and why :*
From whence, men may Judiciouſly invent,
And bring even Diſcord *into* Ornament.
Your great Deſert hath all requital barr'd ;
We may acknowledge it, but not reward.
Muſick *her ſelf, with all her* Concords *fraught,*
Adorn'd with every Grace *which you have taught ;*
And help'd by all whom Numbers *do enflame*
To Sing a Panegyrick *to your* Name :
Would only tell the World, *That* Conſort *met,*
Not to Repay, but to Confeſs her Debt.
For all th' eternity ſhe can confer,
Is ſhort of that, which you have given her :
Be this your Glory, to make Muſick *Live ;*
'Tis much to merit Fame, *but more to Give.*

CHARLES COLMAN, *Dr. in* Muſick.

To his Excellent Friend Mr. Chriſtopher Simpſon, *upon his moſt acurate* Treatiſe *of* Diviſion *to a* Ground.

GReat *Soul* of *Muſick*, who ſhall Sing thy *Praiſe*
Give thee loud *Plaudits*; circle thee with *Bayes*;
Crown thy ſoft *Numbers*; who, at leaſt, incline
To treat or deſcant on this *Treat* of Thine?
For he that ſpeaks thee home, 'tis fit he be
Familiar with thy *Soul*, thy *Worke*, and *Thee*.

Some happy few that know, ſome that know not
Thy *Worth*, promiſcuouſly throw in their *Vote*;
And why not I, who by *Inſpection* ſee,
My *Optick*'s clear by a *Reflex* from Thee.
Mix me i'th *Chorus* then, ſince to thy *Praiſe*
I bring no *Flattery*; *Truth*'s my only *Baiſe*.

Thou art no *God*, and yet thou ſeem'ſt to be
A near Reſemblance of ſome *Deitie*.
Witneſs that Excellent *Scheme*, thy *Muſick Sphere*,
And thoſe thy well compoſed *Months* o'th' *Yeere*;
Which *Months* thy pregnant *Muſe* hath richly dreſt,
And to each *Month* hath made a *Muſick-Feaſt*,
Wherein the *Graces* do ſo ſubt'ly Play
As they conclude twelve *Months* within one *Day*.

And having rais'd this handſome *Frame* of thine
Thou alſo giveſt, *Method* and *Deſigne*
To work by: *Rules* ſo perfect, that 'twil be
Stil'd *Simpſon's Grammar unto Harmony*;
By which the Ingenious *Scholar* is both taught
To Play, and imitate what thou haſt wrought.

Pack hence ye *Pedants* then, ſuch as do bragg
Of *Knowledge*, *Hand*, or *Notes*: yet not one Ragg
Of *Muſick* have, more then what got by *Theft*,
Nor know true *Poſture* of *Right Hand* or *Left*:
Falſe finger'd Crew, who ſeem to underſtand,
Pretend to make, when you but marre a *Hand*.
You may deſiſt; you'l find your *Trade* decay:
Simpſons great *Work* will teach the *World* to Play.

John Jenkins.

To Mr. *CHRISTOPHER SIMPSON*, on his Excellent INTRODUCTION, &c.

NOr can I ſilent be, Dear Friend! but muſt
Offer my Sacrifice of Praiſe; as Juſt,
And due, to your Great Merit; though it be
Clad too too meanly in bad Poetrie.
How have the Learned Theoricks of their Ages
Burd'ned the World with Volumes; When Three Pages
Form'd by your Nobler Muſe, have given Us more
Then They, or Knew, or Saw, or Heard before!
How humbly have you ſtoop'd to th' Fingers, Hands,
And Genius of the Weake! what ſweet Commands!
How facile your Examples! Full and Plain,
Your Rules for Compoſition! and your Vein
Of Breaking Deſcant on The Inſtrument
Our Nation Glories in; how excellent!
Yet here you ceaſe not; but Conduct him, till
By an Admir'd Demonſtration you fill
His Heart with Holy Thoughts, his Will with Fire
Kindled on th' Altar of th' Angelick Quire;
By which he doth, in Muſicks Concords, ſee
What he Adores; An Unity in Three.
Since Then you Thus have taught, and made our Iſle
Juſtle for Honour, with the Worlds Vaſt Pile;
No more let the Large Continent commend
Only its Own; no more let it pretend
To Sole Invention; nor no more our Own,
Who ſtride both Sea and Alpes to ſlight their Home,
Adhere to their paſt Follies: for they'l find,
Heaven, Earth, and Art, have here their force Combin'd,
To raiſe a laſting Monument, to your
Great Name; whilſt Time, and Harmony endure.

MATTHEVV LOCKE.

To my Worthy Friend, Mr. *Chriſtopher Simpſon*, upon his Excellent *Treatiſe* of *Diviſion.*

YOu common Dablers, Mercenary Crew,
That ſell your raw, and undigeſted Strains:
Which (like your wretched ſelves) poor and untrue,
Fall flat, and periſh with your bootleſs gaines;
Ceaſe here your Malice and foul Obloqui,
Since this great Work *detraction doth defie.*

And all you ſullen Stoicks, *full of years*
As are your groſſer Rules, *ſordid and harſh;*
Cuſtome *has made you obſtinate, as appears*
By your ſelfwill'd, or e-grown, and formal Traſh;
Thus dull'd by uſe, you ſee with affectation,
Or falſer Hereſies *of* Speculation.

As you renounce the Senſe, *ſo 'tis your* Fate
Not to diſcern, until familiar grown:
And as your ſtupid Eares, if pleas'd; 'tis late;
The Vulger ſo learn Tunes *about the* Town;
Unſympathizing Natures, what is Art,
When ſuch ſad Drones her Myſteries impart?

I would not be miſtaken in my Senſe;
You Nobler Soules, Maſters *and* Patrons *too,*
With many ſuch like Worthies, *that diſpenſe,*
And, in your Spheres, *bravely perform, and do;*
All you I honour, as whoſe Intellects,
Stor'd with large Gifts, *do merit all* Reſpects.

No; 'tis thoſe baſe Profeſſors, *inſolent,*
As ſcandalous Pretenders; *Theſe alike,*
(As in their Manners ruine all Content)
Againſt all Art *their* Ignorance *doth ſtrike;*
But theſe loſt things I neither hate, nor ſcorn,
Since 'tis themſelves do make themſelves forlorn.

If then thy Cedar Branches, *thus out-grow*
The greateſt Plants, *what are the ſmaller* Shrubs;
The Sun, *as they ne'r ſaw, ſo cannot know*
By what ſtrange Rules, thou'ſt paſt the ſtranger Rubs;
For hitherto, in this Myſterious Ground,
None like thy Noble Selfe *this* Way *has found.*

Brave Friend, with what a modeſt charge, and milde
Haſt thou now routed all Antagoniſts;
Thy Innocence, *and* Art, *ſo reconcil'd,*
Thy brighter beams break through their darker miſts;
And generous like thy purer Harmony,
Thy Vertue tryumphs in thy Victory.

The latitude (extent ſtupendious)
Of this great Art, *by all uncomprehended,*
Cannot yet limit thy vaſt Genius,
But thy unbounded Soule, *as being led,*
(Or elſe inſpir'd) by ſome meere God-like ſenſe,
Thou more then humane natures do'ſt commence,

As if thy wraſtling in thy labours paſt,
Were bleſſings not enough, thou ſtriv'ſt ſtill more;
And yet thou ſhew'ſt this cannot be the Laſt,
Thy Ayry Spirit *ſo aloft does ſore;*
Thy pregnant, and unimitable heart,
Seems greater in thy contemplative part.

And ſure ſome Angels *wayted on thy* Muſe,
So rare's that Peece, *ſo Moral, ſo Divine;*
No Mortal *ſuch like* Similies *infuſe,*
Nor could another reaſon do't but thine;
Inſpired thus, what Fancy dares pretend,
Or Carp, or Cenſure, what they ne'r can mend.

But this rude Age *is now ſo ſavage grown,*
That only ſtudying Principles *of* Earth;
They not diſcern, nor know what thou haſt ſhown,
And that this Plenty *was ſo great a* Dearth;
But (when in vain) theſe ſhall for mercy cry,
Their Zeale *wants* Heav'nly-Muſicks *ſympathy.*

For as theſe live, ſo are they living dead;
Whilſt thus thy happy thoughts do upwards clime,
Thy firmer Soule *theſe loſt things cannot dread,*
Corruption's only ſubject unto ~~them~~ *Time.*
Thy Towring Trophies *great with* Praiſes *ſpread,*
(By all good men) ſhall Crown *thy vertuous head.*

And as thou liv'ſt ſo ſhall thy living Fame,
Raiſe Monuments, *t'eternize thy great* Name.

JOHN CARVVARDEN.

Ad Authorem in Introductionem ſuam ad *Chelyn* ex plano cantu Diminutione Modulandam.

MUſica qualis erat tulerit cum Græcia laurum, &
Pars reliqua ingenuis artibus orba fuit ?
Luſerat in plano cantu pueriliter ætas
Priſtina, & ignavam prædicat uſque Lyram.
Orpheus agreſtes animos lenibat & iras :
Saxea Thebano mœnia ſtruxit agro
Amphion : Sic Diva potens ſua munera geſtit,
Eximia & Graios dona referre juvat
Verùm hæc monſtra ævi lactentis adultior ætas
Ridet, & antiquam prodiga fama Lyram
Dum laudare ſtudet, quanta heu mendacia finxit !
Commentumque placet queis Vetus omne placet.
Nos nova miramur meritò, Simpſonus inertes
Græcorum numeros ocyùs ire dedit,
Et Teſtudineos fugit indignataque greſſus
Docta Chelys celeri nunc pede carpit iter.
Non ſic Pythagoræ Sphærarum motibus aures
Demulſere modis ſomnia Vana ſuis :
Non ſic Sirenum Voces adulantur Vlyſſi
(Quem tua Victrici ceperat arte manus)
Quàm tuus enſe truci pollentior imperat arcus,
Concordeſque animas grata tyrannis habet.
Æmula quæ Citharædi olim Philomela ſepulchrum
Nacta eſt in Cithara quam ſuperare velit,
Si tecum invictam decertans ſenſerat artem
Quàm placidè fatum ſuſtinuiſſet avis !
Invidus anguſto tua nec myſteria condis
Pectore, ſed cunctos inſtruere arte paras.
Quam dignum æterno te præſtas nomine, terris
Muſica qui tecum regna perire Vetas.
Muſica qualis erat ? ſubmiſit Græcia laurum :
Simpſoni ingenio tradita qualis erit ?
Quàm latè regnabit enim tua gloria, cujus
Arte Chely æternus conciliatur honos.

Edv. Gelſthorp.

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THE

THE DIVISION VIOLIST:

OR

An Introduction to the Playing upon a Ground.

BEfore I treat of *Playing Diviſion to a Ground*, I ſuppoſe it convenient to ſpeak of ſome things which muſt be *known* and *prepared* in order to that *Deſigne*. As firſt, a *Viol* fitted for that purpoſe: Next, *Hands* enabled to Play upon it; and then, ſome *Knowledge* in the Concords of Muſick. With theſe therefore I will begin, in aſſiſtance to ſuch as are not already ſufficiently inform'd therein: And firſt, concerning the *Viol*.

1

What kind of Viol is fitteſt for Diviſion, and how to be accomodated.

I would have a *Diviſion-Viol* to be of ſomething a ſhorter *ſize* than a *Conſort-Baſſe*, that ſo the *Hand* may better command it; more or leſs ſhort, according to

the reach of his Fingers who is to uſe it: but the ordinary ſize, ſuch as may carry a String of thirty Inches from the Bridge (duely placed) to the Nutt. The *Sound*, quick, and ſprightly, like a *Violin*; and *Viols* of that ſhape (the Bellyes being digged out of the Planck) do commonly render ſuch a Sound. It muſt be *accomodated* with ſix Strings; and ſeven Frets, like thoſe of a *Lute*, but ſomthing thicker. The *Strings*, a little bigger than thoſe of a *Lyra-Viol*, which muſt be laid at the like nearneſs to the Finger-board, for eaſe and convenience of Stopping. The *Bridge*, as round as that of a *Conſort-Baſſe*, that ſo each ſeveral String may be hit with a bolder touch of the Bow. The *Plate* or *Finger-board*, exactly ſmooth, and even. Its *Length*, full two parts of three from the Nutt to the Bridge. It muſt alſo be of a *proportionate* roundneſs to the Bridge, ſo that each String may lie at an equal nearneſs to it.

As for Example.

If the roundneſs of the Bridge be as the Arch *A. B.* then I would have the low end of the Finger-board, to be as *C. D.* and the top of it as *E. F.*

Let *Viol-makers* take notice hereof.

The Bow.

A *Viol-Bow* for *Diviſion*, ſhould be ſtiff, but not heavy. Its *Length*, (betwixt the two places where the Haires are faſtned at each end) about 27 Inches. The *Nutt*, ſhort. The *Height* of it, about a Fingers bredth, or little more.

The *Viol* and *Bow* thus prepared, I muſt now teach you how to uſe them; and, in order thereto, firſt,

How to Hold the Viol.

Being ſeated, place your *Viol* decently betwixt your Knees, ſo that the lower end of it may reſt upon the Calves of your Legs. Set the Soles of your Feet, flat on the Floor; your Toes turned a little outward. Let the Top of the *Viol* be erected towards your left Sholder; ſo, as it may reſt in that poſture, though you touch it not with your Hand.

How to Hold the Bow.

Hold the *Bow* betwixt the ends of your Thumb and two foremoſt Fingers, near to the Nutt; the Thumb and firſt Finger faſtning upon the Stalk, and the ſecond Fingers end turned in ſhorter, againſt the Haires thereof; by which you may poize and keep up the point of the *Bow*. If the ſecond Finger have not ſtrength enough, you may joyn the third Finger in aſſiſtance to it; but in Playing Swift *Diviſion*, two Fingers and the Thumb is beſt in my opinion.

Holding the *Bow* in this poſture, you may ſtretch out your Arm, and draw it firſt over one String, and then another; croſſing them in right-angle at the diſtance of two or three Inches from the Bridge. Make each ſeveral String yield a full and cleer ſound; and order your Knees ſo, that they be no impediment to the Motion of your *Bow*.

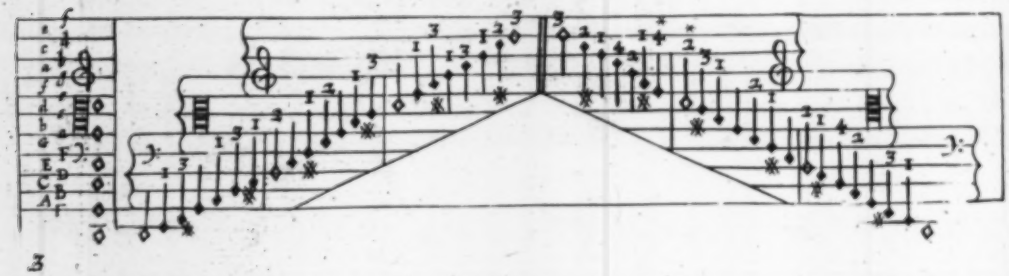
The poſture of the left Hand.

When you are to ſet your Fingers upon the Strings, you muſt not graſp the Neck of your *Viol* like a *Violin*; but rather, (as thoſe that Play on the *Lute*,) keep your Thumb on the back of the Neck, oppoſite to your Fore-finger, ſo, as your Hand may have liberty to remove up and down, as occaſion ſhall require.

How the Viol *is Tuned and Applyed to the* Scale *of* Muſick.

It is ſuppoſed you underſtand *Song*, and conſequently the *Scale* of *Muſick* which known, the Tuning of your *Viol* appears in ſuch order as you ſee the Six

Semibreves, which ſtand one over another in the firſt part of the following *Scale*: Where note, that all the degrees of riſing above the higheſt of thoſe *Semibreves*, are expreſt on the *Treble*, or higheſt String, by Stopping it ſtill lower and lower upon the Neck of the *Viol*.



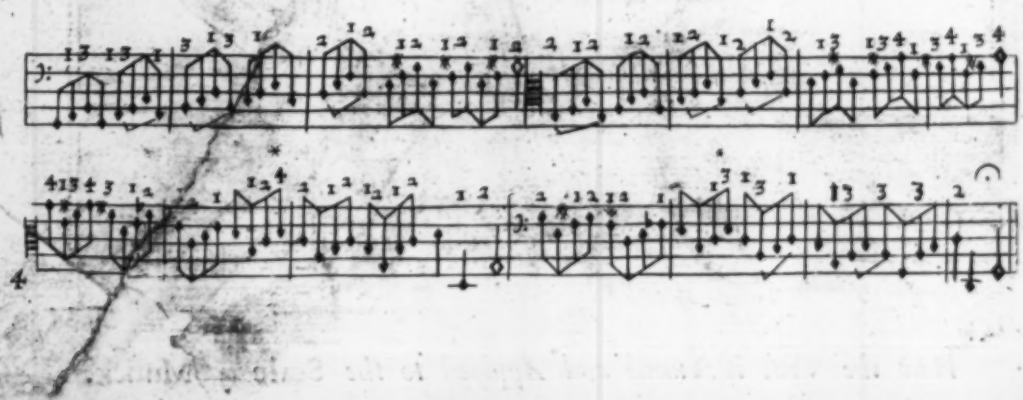
When you have Tuned your *Viol* according to the Six *Semibreves*, your next buſineſs is to Play thoſe other Notes, which you ſee aſcend and deſcend by degrees; over which I have ſet Figures to direct you with what Fingers to ſtop them; 1, 2, 3, 4, is ſet for firſt, ſecond, third, and fourth Finger. Thoſe which have no Figures are Play'd on the open Strings.

Obſervation for playing Notes upon another String.

You muſt know that ſometimes Notes are not Play'd on Thoſe Strings to which they ſeem properly to belong; but for eaſe or better order of Fingering, are Play'd upon ſome Other String; an inſtance whereof you have in thoſe two Notes marked with little Stars over their Figures; which Notes are Play'd upon the ſecond String, though a little before, Notes ſtanding in the ſame places were Play'd upon the Treble: and therefore, when any difficulty ſhall occurre in Fingering, you muſt try which way the ſame Notes may be expreſt with moſt eaſe and convenience to the Hand.

The Example before-going, was ſet in the whole *Scale*, that you might better perceive where every *Rule* and *Space* take their places upon the *Viol*: but thoſe that follow, muſt be ſet down in the common way of 5 *Lines*; and when Notes exceed that compaſs, they are ſtill reduced into 5 *Lines*, by ſetting another Cliffe.

This which follows I would have you practiſe; firſt, in a ſlow meaſure, increaſing the quickneſs by degrees, as your Hand advanceth in readineſs; but be ſure to make all your Notes ſound cleer, and full; ſtopping the Strings firm and hard with the very ends of your Fingers: Alſo, give as much Bow to every *Quaver* as the length of it will permit. But before you ſet upon it, read the two Rules which follow.



Here you muſt obſerve two general Rules; one is for Stopping the *Strings*; the other, for the Motion of the *Bow*.

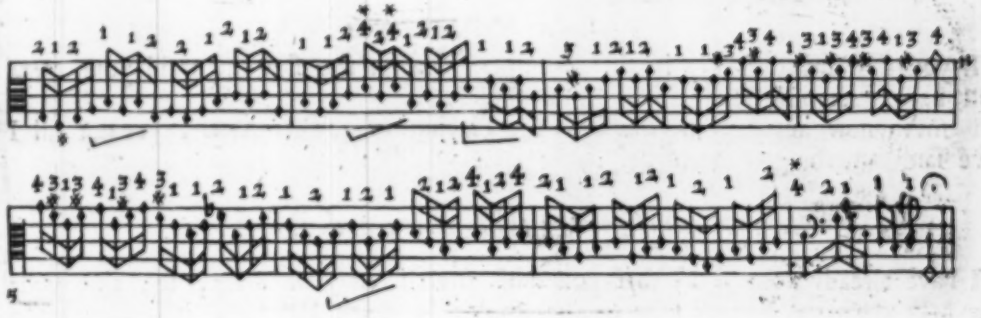
A Rule for Stopping.

Which is; that when you ſet any Finger down, you are to let it reſt there, (Playing the following Notes with other Fingers) until ſome occaſion require the removing it. This is done, both for better order of fingering; and that the Fingers may paſs more ſmoothly from Note to Note, without lifting them too far from the Strings; as alſo, to continue the ſound of a Note when the Bow hath left it. Inſtances of theſe Holdings you have where you ſee ſuch a Stroke as this ⌣ marked for a Hold, and drawn from one, to ſome other diſtant Note. As for Example; The firſt four Quavers of the ſecond Bar, have ſuch a Mark under them; which ſignifies, that the third Finger, which ſtops the firſt of them, muſt be kept on, untill you have alſo play'd the fourth Quaver; becauſe, in playing the two middle Quavers, there is no neceſſity of taking it off. The like is to be obſerved in the reſt.

A Rule for the Motion of the Bow.

Concerning the *Bow*, obſerve; that when you ſee an *Even* nnmber of *Quavers*, *Semiquavers*, *&c.* as 2, 4, 6, 8. You muſt begin with your *Bow* Forward: Yea, though the *Bow* were imployed Forward in the next *Note* before them. But, if the Number be *Odd*; as 3, 5, 7. (which alwayes happens by reaſon of ſome *Prick-Note* or odd *Reſt*) the firſt of that odd Number muſt be play'd Backward. And this is moſt properly the Motion of the *Bow*; although not abſolutely without exception.

When you can Play the laſt Example, you may practiſe This following.



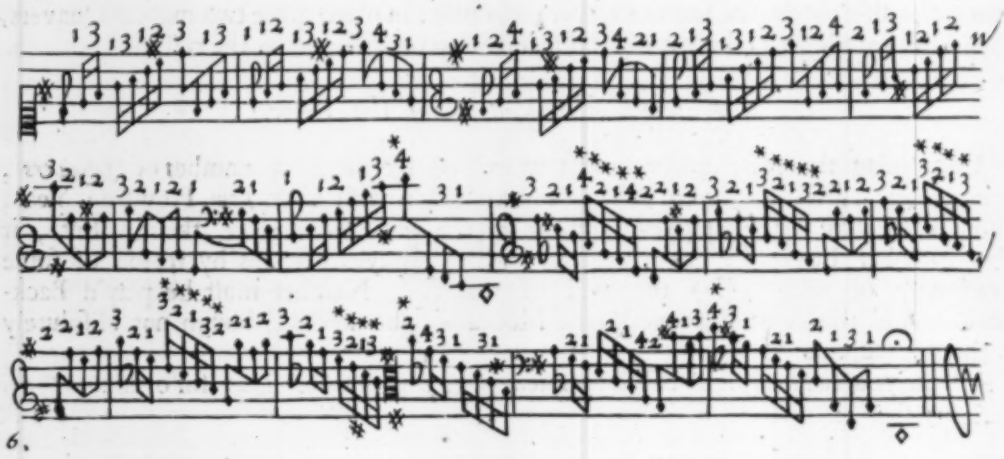
It is now requiſite your *Hand* be accuſtomed to Play *Notes* which aſcend above the *Fretts*; (*above* I call it, in relation to Sound; being *lower*, as to the *Neck* of the *Viol*) to which purpoſe, I propoſe unto you the following Example; with which, I muſt alſo give you

An Obſervation for Fingering.

Here you may obſerve, that in any Point of *Diviſion* which reaches to the lower *Fretts*, or beyond them, the Higheſt *Note* thereof is alwayes Stopt, either with the Third, or with the Fourth Finger. If with the Third; the Firſt and Second Fingers take their orderly places in Stopping the two *Notes* gradually aſcending to it, or deſcending from it. If the Higheſt *Note* imploy the Fourth Finger; then the next *Note* under it, is Stopt, either with the Third, or with the Second Finger; according as the ſaid *Under-Note* is either *Flat* or *Sharp*: If *Sharp*; with the Third: If *Flat*; with the Second Finger. But whether the higheſt *Note* imploy the Third, or Fourth Finger, you may be aſſured that the 3d. below it muſt be Stopt with the Firſt Finger; which alwayes ſerves as a Guide unto thoſe two *Notes* which are above it. And whereas you will ſee ſometimes two Succeſſive *Notes*, Stopt one after the other, with the ſame Finger; it is alwayes done,

either to prepare the Fingers to this Poſture, or to remove the ſaid Poſture to ſome other Place. This Order of Fingering, holds good throughout the whole *Finger-board*, (in Stopping three Succeſſive *Notes* upon any one String;) with this only difference; that, where the *Stopps* are Wide, (as amongſt the *Fretts*,) the Fourth or Little Finger, is of more uſe, then Lower down, where the *Stopps* are more Contract.

As for the Poſture of the Fingers, in moving from one String to another; (which for diverſity of Circumſtances cannot ſo well be reduced to *Rule*;) I muſt referre you to your Own Obſervation; in making uſe of thoſe Fingers which offer themſelves the readieſt and apteſt for ſtopping any ſucceeding *Note*.



If you find any difficulty in this Example, Play it the ſlower, untill your *Hand* ſhall have overcome it.

I muſt now apply your *Hand* to the Playing of quicker *Notes*, yet not till I have ſaid ſomething concerning

The Motion of the Right Arme and Wriſt.

I have already told you, that you muſt ſtretch out your *Arme*, ſo, that your *Bow* may croſs the Strings near to the *Bridg*: In which Poſture, it is more then probable you will move your *Shoulder-Joint*: for, in Playing long *Notes*, neceſſity will enforce you ſo to do: But if you ſtir that *Joint* in *Quick-Notes*, it will cauſe your whole *Body* to ſhake; which, by all means muſt be avoided; as alſo, any other indecent Geſture. *Quick Notes* therefore muſt be expreſt, by moving ſome *Joint* nearer the *Hand*: which is generally agreed upon to be the *Wriſt*. The Queſtion then ariſing, is about the Menage of the *Elbow-Joint*; concerning which, there are two different Opinions. Some will have it to be kept ſtreight and ſtiff: Inſomuch, that I have heard a very Eminent and Judicious *Violiſt* poſitively affirm, *That if a Scholar can but attain to the Playing of* Quavers *with his* Wriſt, *keeping his* Arme *ſtreight and ſtiff in the* Elbow; *he hath got the Maſtery of the* Bow-Hand. Others contend, that the *Motion* of the *Wriſt* muſt be ſtrengthned, and aſſiſted by a Compliance or Yielding of the *Elbow-Joint* unto it: and they, to back their Argument, produce, for Inſtance, a * Perſon, Famous for the Excellency of the *Bow-Hand*, uſing a Free and Looſe *Arme*. To deliver my own Opinion, I do much approve the ſtreightneſs of the *Arme*; eſpecially in Beginners; becauſe, it is a means to keep the *Body* upright, which is a commendable Poſture. I can alſo admit the ſtiffneſs of the *Elbow*, in Smooth Diviſion; for which it is moſt properly apt: But Croſs, and Skipping Diviſion, cannot (I think) be *Well* expreſt, without ſome *Conſent* or *Yielding* of the *Elbow-Joint* unto the *Motion* of the *Wriſt*.

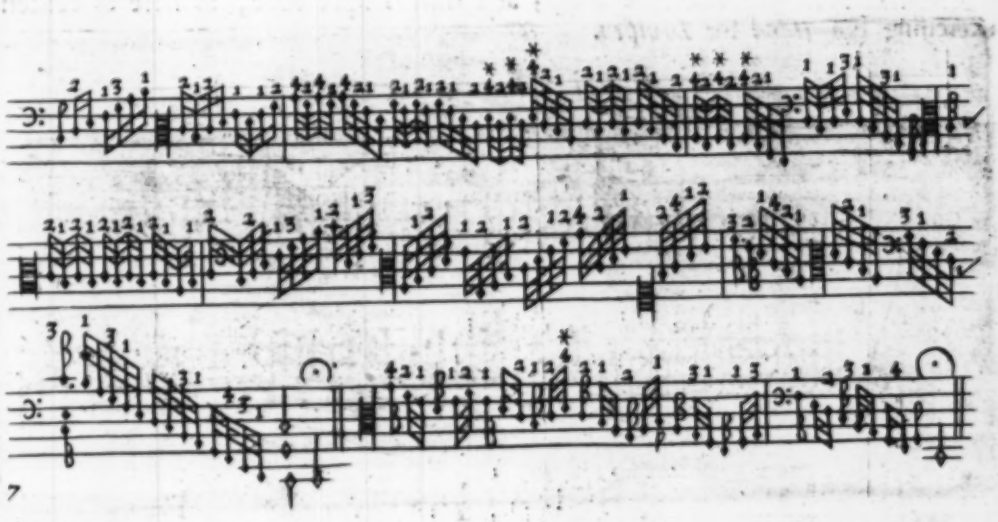
Mr. *Daniel* *ercome.*

How

How to gain the Motion of the Wriſt.

The beſt way I can adviſe you, is (upon moving the *Bow* Forward, and Backward) to carry the *Hand*, To, and Fro, a little beyond the Motion of the *Arm*; in ſuch manner, that the *Arme* Returning, ſhall (as it were) Draw the *Hand* after it. When you can do this in Longer *Notes*, you may Practice it in ſhorter, by degrees; a little Exerciſe will effect it.

I will ſet your next Example in *C-fa-ut*, with the Loweſt String put down a *Note*, to make it a *Sub-Octave* thereunto; as we commonly do, when we Play in that *Key*. And as I have formerly admoniſhed you to Practice your Examples, firſt Slow, and then Faſter, by degrees; that admonition is moſt requiſite in Playing Swift Diviſion; where you muſt alſo have a Care, that the Motion of your *Bow*, and Fingers, do equally anſwer one another; Bearing your *Bow* moderately upon the Strings, at a convenient diſtance from the Point thereof; by which means, you ſhall make your ſwifteſt *Notes* more diſtinguiſhable: A thing, in which many fail; either through want of a due compliance of the *Bow* to the *Strings*; or by not exactly croſſing them at a right diſtance from the *Bridge*; or elſe; by Playing too near the Point of the *Bow*; which Errors I note, that you may avoid them.

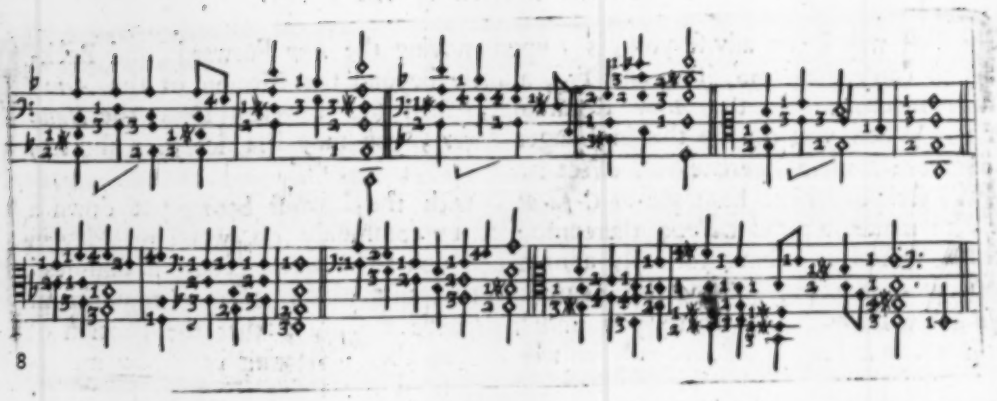


I have added a little Peece at the end of this Example, as an Exception againſt the Rule of Beginning every Even Number, Forward: (mentioned *Page* 5.) in which the Quickneſs of Motion doth not admit a Change of the *Bow*; But you muſt Play them (as neceſſity will enforce you) ſome Forward, and ſome Backward. Alſo quick *Notes*, Skipping from the *Treble* to the *Baſs*, and ſo purſued; are beſt expreſt with *Contrary Bowes*. *Exception.*

The Motion of the Bow *in Double Stopps.*

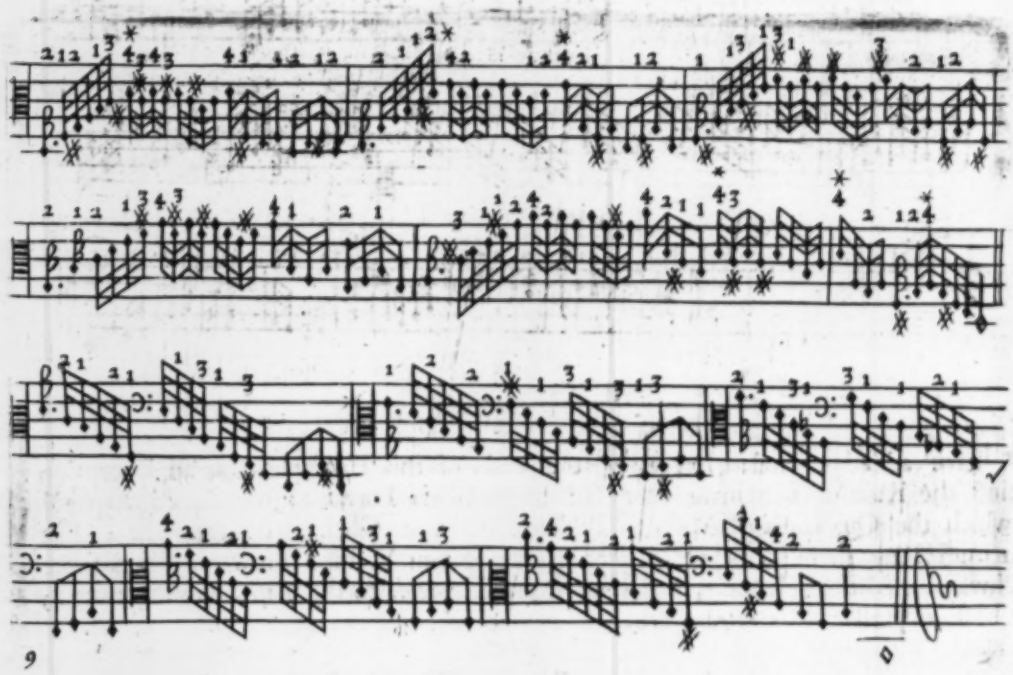
Here take Notice, that when 2, 3. or more *Notes* ſtand One over Another (as you have in two places of the laſt Example;) they muſt be played as One; by ſliding the *Bow* over thoſe Strings which expreſs the ſound of the ſaid *Notes*. Now, There they fell out ſo, as to be Played by putting the *Bow* forward; which is the uſuall way, when there comes but *one* of them by it ſelf. But if there happen *divers* of them ſucceſſively (as in the Paſſages next following,) then, each other of them muſt, of neceſſity, be Played by drawing the Bow back: But whether Back, or Forward, be ſure alwayes to hitt the Loweſt String Firſt; and let the *Bow* ſlide from it to the higheſt, touching the middle *Notes* in it's Paſſage betwixt them.

The



The Figures, for more convenience, are here ſet before the *Notes*; where mark, that where you have this Figure [1] ſet before 2, 3. or more *Notes* in one *Stop*; the Firſt Finger muſt be lay'd ſtreight over all the ſaid *Notes*. In which, as alſo in all double Stops, the Poſture of the Left-Hand is the ſame as if you Play'd upon a *Theorbo*, or the *Lute* in its Old Tuning.

I will ſet you one Example more, and then I have done, as farre as concerns exerciſing the *Hand* for *Diviſion*.



When you have practiſed theſe Examples according to the Inſtructions given, you may then, for variety, look upon ſome of thoſe *Diviſions* adjoyned to this Book: Amongſt which ſome are eaſie made purpoſely for Learners; others of them require the *Hands* of a good Proficient. And becauſe in thoſe (as alſo in other men's *Diviſions*) you will meet ſometimes with *Tripla's* of divers ſorts, I think it not amiſs to ſpeak of them in this Place.

Of Tripla's.

Sometimes the Grounds themſelves are *Tripla-Time*; conſiſting (uſually) either of three *Semibreves*, or three *Minims*, or three *Crochets* to a Meaſure. Sometimes

times you may meet with a *Tripla* upon a *Tripla*; as for inſtance, when, upon a Ground conſiſting of three *Minims* to a Meaſure, each *Minim* is divided into three *Crochets*, ſix *Quavers*, or the like.

Again; in Diviſions upon Grounds of the *Common-Time*, containing two *Minims* to a Meaſure, you will meet, now and then, with divers *Tripla's*: as, ſometimes three *Crochets* to a *Minim*, producing ſix *Quavers*, twelve *Semiquavers*, *&c.* Sometimes three *Quavers* to a *Crochet*, and ſometimes alſo, three *Semiquavers* to a *Quaver*: The Meaſure of all which will not be hard to find out, where the Quantity of each *Semibreve* is ſcored out with *Barres*.

It now remains, that in directing the *Hand*, I ſpeak ſomething concerning the Graceing of *Notes*. And though it be a thing which depends much upon *Humour*, and *Imitation*, yet I will try how farre it may be delivered in *Words*, and *Examples*.

Of Graceing Notes.

Graceing of *Notes* is performed two Wayes; *viz.* by the *Bow*, and by the *Fingers*. By the *Bow*; as when we Play *lowd*, or *ſoft*, according to our Fancy, or the Humour of the *Muſick*. Again; this lowd, and ſoft, is ſometimes expreſt in One and the ſame *Note*; as when we make it *ſoft* in the *beginning*, and then (as it were) ſwell, or grow lowder, towards the *middle*, or *ending*. Some alſo affect a kind of Shake or Tremble with the *Bow*, like the ſhaking Stop of an *Organ*: but the frequent uſe thereof (in my opinion) is not commendable. To theſe may be added, that of Playing 2, 3. or more *Notes* with one Motion of the *Bow*, which would not have that Grace, or Ornament, if they were Played ſeverally. Graces done with the *Bow*.

Graces done with the *Fingers*, are of two ſorts: *viz. ſmooth*, and *ſhaked*. *Smooth* is, when in riſing, or falling, a *Tone*, or *Semitone*, we ſeem to draw as it were, the Sound from one *Note* to another, in imitation of the *Voice*; and is expreſſed by ſetting down, or taking off the Finger, a little after the touch of the *Bow*. In aſcending, it makes that Grace which we call a *Plain-Beat* or *Riſe*; in deſcending, that called a *Backfall*. Smooth Graces. Plain-Beat. Backfall.

Sometimes a *Note* is graced by ſliding to it from the *Third below*, called an *Elevation*, now ſomething obſolete. Sometimes from the *Third above*; which we call a Double *Backfall*. This ſliding a *Third*, *up*, or *down*, is alwayes done upon one String. Again; a *Note* is ſometimes graced by joyning part of its ſound to the *Note* following; like a *Prickt-Crochet*: whoſe following *Quaver* is Placed with the enſuing *Note*, but Played with the ſame *Bow* of his *Prickt-Crochet*: This we will call a *Cadent*. There is yet another plain or ſmooth Grace, called a *Spinger*, which concludeth the ſound of a *Note* more acute, by clapping down another Finger juſt at the expiring of it. Elevation. Double Backfall. Cadent. Spinger.

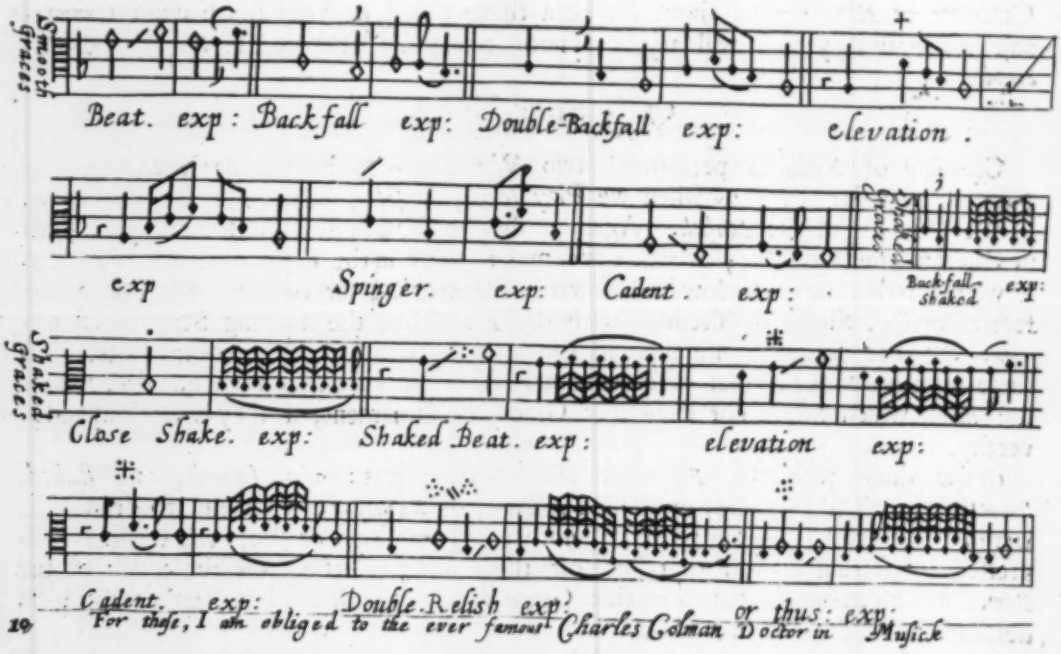
Shaked Graces.

The other ſort of Graces is done by the *Shake*, or *Tremble* of a Finger; of which, there are two kinds: *viz.* Cloſe, and Open. *Cloſe*, is that when wee ſhake a Finger as cloſe and near to that which ſtoppeth as may be; touching the String, therewith, ſo gently, and nicely, as to make no Variation of *Tone*: This may be uſed where no other Grace is concerned. *Open* is, when a Finger is ſhaked in that diſtance from whence it was removed, or is to be ſet down; ſuppoſing the diſtance exceed not the wideneſs of a whole *Tone*, or two *Fretts*; for wider then that we never ſhake. Cloſe ſhake. Open-ſhake.

Graces made with open Shakes are theſe. A *Beat*; a *Backfall*; an *Elevation*; a *Cadent*: and double *Reliſh*. The *Beat* is the ſame in Nature with the *Plain-Beat* or *Riſe*; the difference, only a ſhort ſhake of a Finger, before we fix it upon the Place deſigned. This, as alſo the *Plain-Beat*, is commonly made from the *Half-Note*, or diſtance of one *Frett*. The ſhaked *Backfall* is likewiſe the ſame in Nature with the Plain *Backfall*, the difference only a ſhake of the Finger taken off; which muſt be done in that wideneſs whence it was removed. How an *Elevation*, Shaked Beat. Shaked Backfall.

Cadent, and double *Reliſh*, imploy an open Shake, will better appear in their Examples. To theſe may be added the *Grappo*, *Trillo*, or any other movement of the Voice, imitated on the *Viol*, by Playing the like moving *Notes* with one Motion of the *Bow*.

The *Markes* of theſe *Graces*, applyed to their proper *Notes*, and their *Explications*, are as you ſee following. *Exp.* is ſet for *Explication*. Thoſe *Notes* which have an *Arch*, or *Stroke*, ſet under, or over them, are Play'd with one Motion of the *Bow*.



10 For theſe, I am obliged to the ever famous Charles Colman Doctor in Muſick

Of theſe, ſome are more rough and Maſculine; as, your ſhaked *Beats* and *Backfals*; and therefore more peculiar to the *Baſſe*. Others more ſmooth and feminine; as, your *Cloſe-ſhake* and *Plain-Graces*, which are more natural to the *Treble*, or upper Parts. Yet when we would expreſs Life, Courage, or Chearfulneſs, upon the *Treble*, we do frequently uſe both ſhaked *Beats* and *Backfals*: as, on the contrary, ſmooth and ſwelling *Notes*, when we would expreſs Love, Sorrow, Compaſſion, or the Like; and this, not only on the *Treble*, but ſometimes alſo upon the *Baſſe*. And all theſe are concerned in our *Diviſion-Viol*, as imploying the whole Compaſs of the *Scale*, and acting by turns all the Parts therein contained.

The *Hand* being thus directed, we will now proceed to the *Concords* of *Muſick*. Not that I make it here my buſineſs to treat of all that belongs to the Art of Compoſing, (a Subject upon which ſo many Volumes have been writ) but in aſſiſtance to ſuch as be ignorant therein: to ſhew, at leaſt ſome Rudiments thereof, neceſſary to be known in Order to our following Diſcourſe: which (perhaps) I ſhall deliver in a Method more eaſie then my *Reader* ſhall find in other *Authors*.

Of the Concords *in* Muſick: *with an eaſie Way of Joyning Parts together.*

Although our Excellent Countryman Mr. *Morley*, in his *Introduction* to *Muſick*, doth take his Sight, and reckon his *Concords* from the *Tenor*, as the Holding Part to which he, and the *Muſicians* of former Times were accuſtomed to apply their Deſcant; in order to the *Gregorian Muſick* of the Church: yet here, for better Reaſons, (as to our preſent Purpoſe) I muſt propoſe unto you the *Baſſe*, as

the

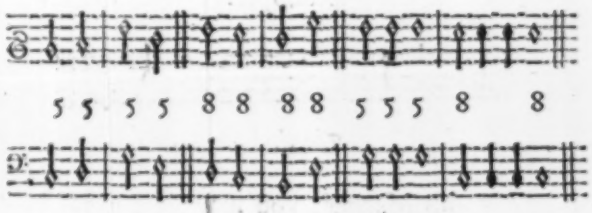
the Ground-Work, or Foundation upon which the other Parts are to be erected; and from which, we muſt reckon or meaſure thoſe diſtances, in the *Scale* of *Muſick*, called *Concords*, and *Diſcords*. *Concords* are, a Third, a Fifth, a Sixth, an Eighth; (by theſe, I mean alſo their *Octaves*.) *An* Uniſon *I do not mention, becauſe it hath no difference of* Tone, *but bears the ſame relation to* Concords, *as* Unity *doth to* Numbers. All other Diſtances; as a Second, Fourth, Seventh, and their *Octaves* (Computing from the *Baſs*) are *Diſcords*. Of *Concords*, two are Perfect; *viz.* a Fifth, and an Eighth. The other two, Imperfect; to wit, a Third, and a Sixth. Why this, or that, is called Perfect, or Imperfect, is a diſpute which doth not here concern us, the uſe of them being now our Buſineſs. And this to a Beginner, is beſt delivered in *Counterpoint*; that is, ſetting and comparing *Note* againſt *Note*. In order to which you muſt firſt know, that two *Perfects* of the ſame kind, as two Fifths, or two Eighths, are not allowed in *Muſick*, unleſs when the *Notes* keep ſtill their places.

The *Baſſe* is the foundation.

Eighth & Fifth are Perfect *Concords*. Third and Sixth Imperfect.

Two Perfects of the ſame kind not allowed, the Parts riſing or falling together.

Example.



Not allowed, not allowed, allowed, allowed.

But you may paſs from a Fifth to an Eighth, or from an Eighth to a Fifth, when you pleaſe: provided, that one of the Parts, either keep ſtill its place, or remove but one degree; for if both Parts skip together, the Paſſage is leſs pleaſing.

As for Thirds and Sixts, which are Imperfect *Concords*, two, three or more of them, riſing or falling together is no *Solœciſme* in *Muſick*. In fine, you have liberty to paſs from any one, to any other different *Concord*, ſo you avoid *Relation* not *Harmonical*; that is, a harſh and unpleaſing Reflection of *Flat* againſt *Sharp*.

Next; you muſt know, that every Compoſition in *Muſick*, be it long or ſhort, is deſigned to ſome one *Key*, *Mood*, or *Tone*, in which the *Baſſe* doth alwayes conclude. This *Key*, or *Tone*, is ſaid to be either *Flat*, or *Sharp*, in reſpect of the leſſer or greater Third taking its place immediately above it. As for Example, ſuppoſe the *Key* to be in *G*, with a *b Flat* in *B*. Then I ſay, it is a *flat Key*; becauſe from *G* to *b Flat* is the leſſer Third. But if there be no ſuch *b Flat* ſtanding in *B*, it is then the greater Third, and called a *ſharp Key*. And ſo you may conceive of the *Key*, in any other place of the *Scale*.

Concerning the *Key*, *Tone*, or *Mood*.

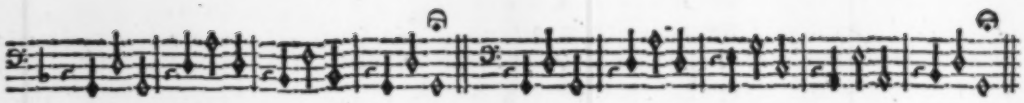
Now as the *Baſſe* is ſet in a *flat*, or *ſharp Key*, ſo muſt all the other upper Parts; for by *Key* or *Tone*, is meant, not only that wherein the *Baſſe* doth end, but all the *Octaves* to it.

Theſe things known, I would have you prick down ſome ſhort *Baſſe* or *Ground*, concerning which, take theſe Advertiſements. Firſt, that it be natural to the *Key*; making its middle Cloſes, (if it have any) in thoſe *Keys* which have affinity with the final *Key*. Such are the Fifth and flat Third above it. If the *Key* be ſet with a ſharp Third, (which, of it ſelf, is not very proper for a middle Cloſe) you may inſtead thereof, make uſe of the Fourth or Second above the final *Key*.

How to frame the *Baſſe*.

Example.

Example.

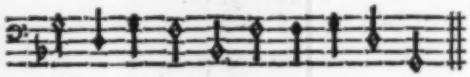


Key flat. Fifth. Third. *Key ſharp. Fifth. Fourth. Second.*

Secondly that your *Baſſe* do move, for the moſt part, by leaps of a Third, Fourth, or Fifth; uſing degrees no more then to keep it within the proper bounds and *Ayre* of the *Key*. Laſtly that for more eaſe, you make choice of a *flat-Key* to begin with; and avoid ſetting *ſharp Notes* in it, for ſome reaſons which ſhall appear hereafter.

Let this ſhort *Eaſe* ſerve you as an Example, which hath a middle Cloſe in *B* the *Flat* Third to the *Key*.

Example.

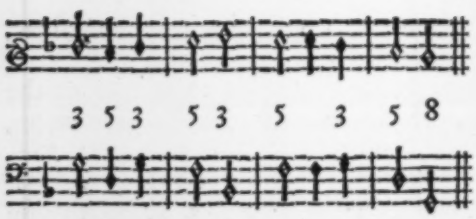


Third.

How to frame the *Treble*.

Having prickt a *Baſs* in this Manner, you may joyn a *Treble* thereto, by ſetting a Third, Fifth, or Eighth over each *Note* of the *Baſs*. As for the Sixth (properly belonging to *ſharp Notes*) I ſhall ſpeak of it by and by. Now, as the proper movement of the *Baſs*, (in *Counterpoint*) is, for the moſt part, by Leaps, as before mentioned, ſo the Natural Progreſſion of the *Treble* is, a riſing and falling by degrees; and therefore when you have ſet a Third, Fifth, or Eighth, over the firſt *Note* of the *Baſs*; you may then take for your next (and ſo from one to another) that *Concord* which affords the neareſt compliance to that Movement by degrees, thus:

Example.



If you ſet a Figure under every Note *as you Prick it, to ſignifie what* Concord *it is to the* Baſs, (*as you here ſee them*) *it will be ſome eaſe to your* Eye, *and* Memory.

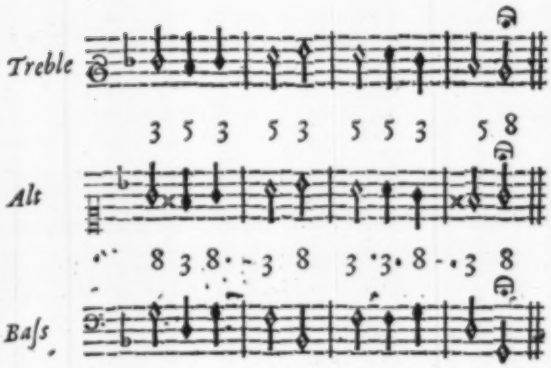
Here take Notice, that in few Parts, Imperfect *Concords* are more delightfull then Perfect: as affording more variety, and not ſatiating or cloying the *Eare* ſo much as the multiplicity of *Perfects* do. Hence it proceeds, that in two Parts, we ſeldome uſe an Eighth, unleſs to the *Beginning-Note*: *Ending Note*; ſome *Cadent-Note*; or when the Parts proceed in contrary Motion; that is, one riſing and the other falling.

Compoſition of three Parts.

When you are perfect in ſetting a *Treble* to your *Baſs*, you may adde to them a third Part; as for Inſtance, an *Alt*; whoſe proper Region is next under the *Treble*; and therefore I would have you ſet it (*Note* for *Note*) in thoſe *Concords* which are the neareſt thereto. Provided that, if you intend your Compoſition for no more then three Parts, one of the two upper Parts be ſtill a Third to the *Baſs*: for the reaſon above mentioned.

Example.

Example.



I have made the Treble *and* Alt *both of them end in the* Eighth *to the* Baſs; *which in my opinion, is better (the* Key *being flat) then to have the* Treble *end in the* ſharp Third; *that* Concord *being more proper to ſome* inward *Part, at a Concluſion.*

As for thoſe two *Notes* you ſee made ſharp in the *Alt*; take this obſervation: that when the *Baſs* riſes a Fourth, or fals a Fifth; it commonly requires the *ſharp* or greater *Third*, to that *Note* from which it ſo riſeth, or falleth.

Being Perfect and ready in Compoſing three Parts; you may try how you can adde to them a *Fourth*, which now remains to be the *Tenor*; concerning which, theſe things are to be obſerved. (1) That it be ſet (as much as may be) in *Concords* different from the other two *upper* Parts. (2) That it be ſet as near as you can, to the *Alt*; for the Melody is beſt, when the *upper* Parts are joyned cloſe together. (3) That you avoid the Conſecution of two *Fifths*, or two *Eighths* riſing or falling together; as well amongſt the *upper* Parts themſelves, as betwixt any one Part and the *Baſſe*. All which is at once performed, by taking the Next *Concord* (*Note* for *Note*) which you find under the *Alt*, Thus: Compoſition of four Parts

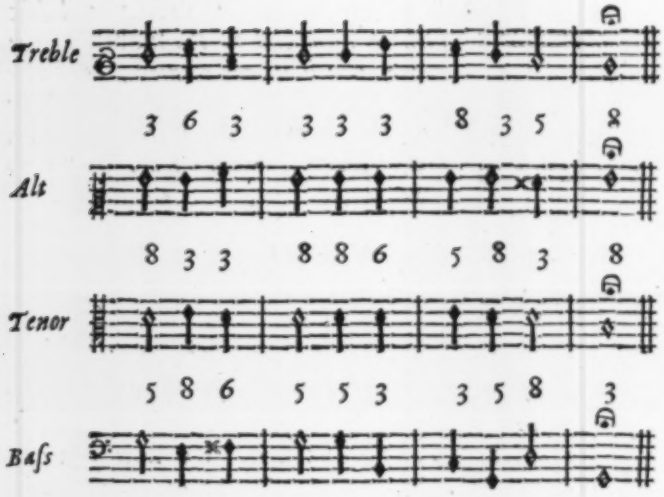
Example.

I have broken the laſt Note *but one, of the* Alt, *into two* Crochets, *and joyned one of them to the* Note *before it; making it, by that means, a Binding* Cadence: *which you may imitate, upon the like* Notes, *in that* Part *alwayes which bears the* Sharp *or greater* Third *to the* Baſſe, *in the next* Note *before any* Cloſe.

Here you ſee Three *Concords*, *viz.* a *Third*, *Fifth* and *Eighth*, interchangeably imployed by the Three Upper Parts. And, though for eaſe, and orders ſake, I ſhewed you, firſt, how to joyn One Part to your *Baſſe*; then Two; and laſtly, Three Parts; by ſetting, and adding one *Part* after another: Yet, now it is left to your liberty, (when you intend your Compoſition, at firſt, for three or four Parts,) to carry on all your upper Parts togerher; diſpoſing them into theſe three *Concords* as you ſhall think moſt convenient. It is no matter which of the upper Parts imploy the *Third*, ſo any one of them have it. And this is as much as I think neceſſary, for joyning ſo many Parts together as have been here mentioned; ſuch, I mean, as wherein a *Sixth* is not concerned. But if your *Baſs* have ſharp *Notes* in it (ſuch are commonly the half *Note* under the *Key*; the greater *Third* above it: and ſometimes alſo, the leſs *Third* under it;) Such *Notes*, I ſay, ſtanding in theſe Concerning a Sixth, and what *Notes* in the *Baſſe* require it.

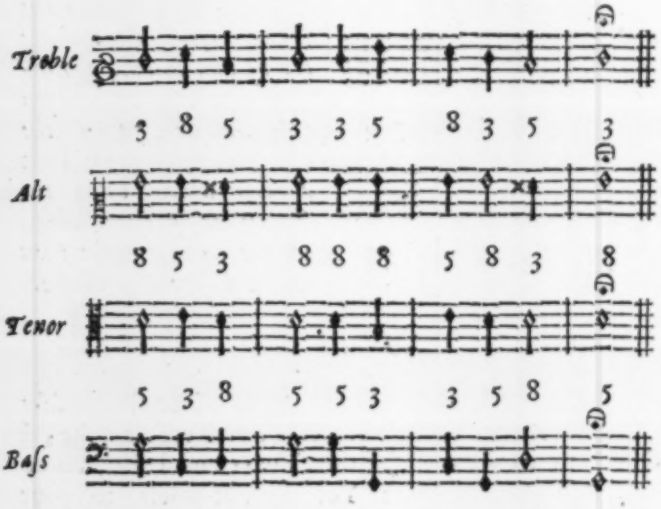
Places, do commonly require a Sixth to be joyned to them, as you here ſee them.

Example.



Here you have three *Notes* in the *Baſſe*, which require the leſſer *Sixth* to be ioyned to them. The firſt in *E*, (the leſſer *Third* under the *Key*) whoſe *Sixth* is in the *Treble*. The ſecond in *F* ⧖ (the half *Note* under the *Key*) whoſe *Sixth* is in the *Tenor*. The third in *B ſharp* (the greater *Third* above the *Key*) whoſe *Sixth* is in the *Alt*. Concerning which, theſe things may be Noted. (1) That when the *Sixth* is uſed, the *Fifth* muſt be left out; for, a Fifth *and* Sixth, *muſt not ſound together in* Counterpoint. (2) That the half *Note* under the *Key*, doth hardly admit an *Eighth* to be joyned to it, without offence to a criticall *Eare*; and therefore have I put two Parts into one and the ſame *Third*, as you ſee in the firſt *Barre*, rather then have any Part to Sound in the *Eighth* to that *ſharp Note* in *F*. (3) That *Baſſes* conſiſting much of *Notes* requiring a *Sixth*, are more apt for few, then for many Parts. (4) That the *Baſſe*, in ſuch kind of *Notes*, doth want a *Third* of its full *Latitude* or *Compaſs*, as is evident in this; that if yon do but remove the ſaid *Notes* a Third *lower*, the *Sixths* are changed into *Eighths*, and the other two *Concords*, *viz. Third*, and *Fifth*, take their accuſtomed Places, as you may ſee in the following *Example.*

Example.



And thus you ſee how *Sixths* may be avoided, in caſe, at any time, one deſire it.

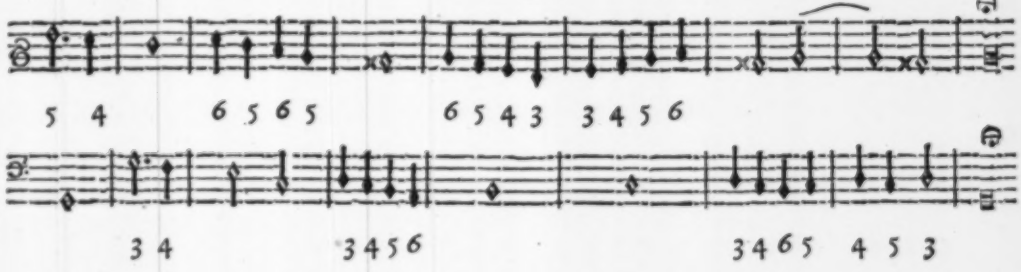
Likewiſe, you may obſerve, that ſeeing a *Fifth*, and *Sixth*, are never uſed together, in *Counterpoint*; it follows conſequently, that there can be but *Three* ſeverall *Concords*, (which, commonly are, a *Third*, *Fifth*, and *Eighth*) joyned, at once, to the *Baſſe*. And therefore, if you would Compoſe more *Parts* then four; (as 5, 6, 7, or 8.) it muſt be done, by redoubling theſe *Concords* in their *Octaves*; and making them paſs into different Changes, (where need requires,) to avoid the Conſecution of *Fifths*, or *Eighths*, *Riſing*, or *Falling* together.

Having given you theſe generall Notions of the *Concords*; I will now let you ſee

The uſe of Diſcords.

Diſcords, are two Wayes admitted into *Muſick*. Firſt, in *Diminution*: that is, when 2, 3, 4. or more *Notes* of one *Part*, are ſet againſt *One Note* of a different *Part*; as thus; uſe of Diſcords in Diminution,

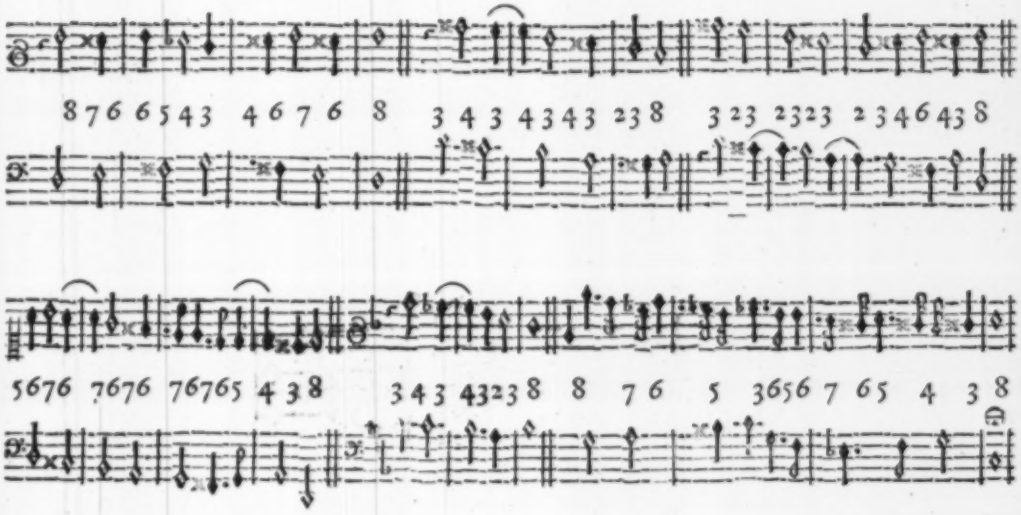
Example.



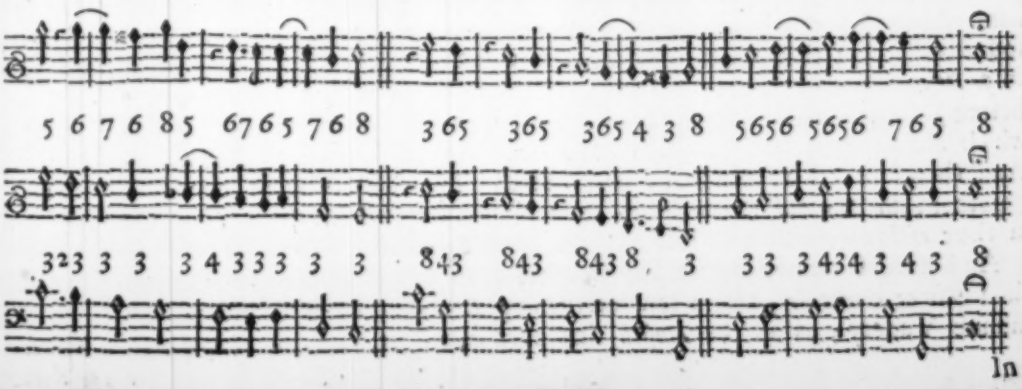
Where you may perceive; that, if *One Part* move by degrees, whileſt the *Other* keeps ſtill its place; the *moving Part*, muſt, of neceſſity, paſſe (ſometimes) through *Diſcords*, as well as *Concords*. In which way of paſſing, a *Diſcord* may be allowed in any *Note* of the *Diminution*, except the *Leading Note*, which muſt alwayes be a *Concord*.

The other *Way*, in which *Diſcords*, are not only allowed, but of moſt excellent uſe, is in *Syncopation*, or *Binding*: that is; when a *Note* of *One Part*, ends, and breaks off, upon the *middle* of ſome *Note* of a different *Part*; as you may ſee in theſe *Examples*. uſe of Diſcords in Syncopation, or Binding.

Syncopation in two Parts.



Syncopation in three Parts.



In

In this way of *Binding*, a *Diſcord* may be applyed to the *Firſt Part* of any *Note* of the *Baſſe*; if the other *Part* of the *Binding-Note* did ſound in *Concord* to that which went before.

Diſcords thus admitted; we are next to conſider, how they are brought off; to render them delightfull to the *Eare*; for, ſimply, of themſelves, they are harſh, and diſpleaſing; and introduced into *Muſick*, upon the accompt of Variety; Or, by ſtriking the *Senſe* with a diſproportionate Sound, to beget attention to that which follows; to the hearing of which, the *Eare* is carried on, (as it were,) by a neceſſary Expectation. This *Winding* or *Bringing* a *Diſcord* off, in *Binding-Muſick*, is alwayes beſt effected, by changing from thence into ſome *Imperfect Concord*; to which, more ſweetneſs is added by the *Diſcord* going before. Yet here, the *Eare* is not fully ſatisfied, untill, at laſt, theſe *Diſcords*, and their *Succeeding Imperfect Concords*, arrive at One more *Perfect*; where, as at a Period, we underſtand the Sence of that which went before.

How *Diſcords* are to be brought off in *Binding*.

Now; the *Rule* to be obſerved in paſſing from *Diſcords*, to *Imperfects*, is this; *That we alwayes deflect to that which is neareſt, rather then to one more remote.* Which *Rule*, holds good alſo, in paſſing from *Imperfects* to thoſe more *Perfect*. Thence it is, (as * *Des-Cartes* ingeniouſly obſerves, that the *greater Sixth* paſſes more naturally into an *Eighth*: the *leſſer Sixth*, into a *Fifth*. This little remove, by a *Tone*, or *Semitone*, connects, and makes ſmooth the *Aire* of the *Muſick*, in paſſing from one *Concord* to another, which, by a greater remove, would often ſeem disjoynted.

* In his *Compendium of Muſick*.

Here I muſt not omit a *Diſcord*, not yet mentioned, which is, a *Tritone*, or *Greater Fourth*; as alſo a *Semidiapente*, or *defective Fifth*; (both which are but the ſame thing in proportion of *Sound*, though they appear different to the *Eye*;) of all *Diſcords*, the moſt Noble, and of moſt excellent Uſe in *Muſick*. For, though the common *Fourth* be a *Conſonant* by accident, inſomuch that four Voyces cannot be ioyned in *Concordance*, without admitting it, betwixt ſome two of the upper *Parts*; yet a *Greater Fourth*, or *Defective Fifth*, hath this priviledge above it, (perhaps by its near Vicinity to a perfect Fifth,) as to be joyned, ſometimes, to the *Baſſe*, without *Syncope*, or *Binding*; which is not allowed to any other *Diſcord*. Its naturall Paſſage, when it appears as a *Fourth*, is, into a *Sixth*; and into a *Third*, when it appears like a *Fifth* in this manner.

A *Tritone*, and *Semidiapente*.

Example.

Tritone. *Semidiapente.*

Here take notice, that a *defective Fifth*, doth, naturally require a *Sixth* to be joyned with it; as you ſee ſet in its *Example*: which, perhaps, may ſeem a contradiction to what I delivered, (*Page* 14.) that a *Fifth*, and *Sixth*, muſt not ſound together; that is, as *Concords*, ſet without *Binding*: but here, the *Fifth* is ſet as a *Diſcord*, bound in with a *Sixth*, and brought off with a *Third*. For (as I ſaid before) there can be but three *Concords* poſitively joyned at once to the *Baſſe*: which are alwayes (except when a *Sixth* takes place) a *Third*, *Fifth*, and *Eighth*. And therefore, if a Hundred, or Hundred Thouſand Voyces ſhould be joyned together, in *Muſicall Concordance*; they muſt all ſound in theſe *Three Concords*, or in their *Octaves*; which is ſtill but the ſame *Species*.

Reflections upon the *Concords* of *Muſick*.

And here I cannot chooſe but wonder, even to amazement; that from no more then *Three Concords*, and a few intervening *Diſcords*; there ſhould proceed ſuch an infinite Variety; as all the *Muſick* that ever *hath*, or *ſhall be compoſed*, in *Concordance*

dance of *diverſe Parts*. This puts me upon a Conſideration of the *Seven Graduall Sounds*, or *Tones*; from whoſe various *Poſitions*, and *Intermixtures*, thoſe *Concords*, and *Diſcords* do ariſe. Theſe *Graduall Sounds* are diſtinguiſhed in the *Scale* of *Muſick*, by the ſame *Seven Letters*, which in the *Calender* diſtinguiſh the *Seven Dayes* of the *Week*: to either of which, the adding of more, is but a rendering of the ſame again. This *Myſterious Number* of *Seven* leads me into a Contemplation of the *Univerſe*; Whoſe *Creation* is delivered unto our *Capacity*, not without ſome *Myſtery*, as begun and finiſhed in *Seven Dayes*. Within the Circumference whereof be *Seven Great Bodies* in continuall Motion (chuſe whether you will have the *Sun*, or *Earth* to be the *Fixed Center*) producing ſtill New and Various *Figures*, according to their diverſe *Poſitions* One to Another.

When with theſe, I compare my *Seven Graduall Sounds*, I cannot but alſo admire the Reſemblance of Their *Harmonies*: the *Concords* of the One ſo exactly anſwering to the *Aſpects* of the Other; as an *Uniſon*, to a *Conjunction*; an *Octave*, to an *Oppoſition*; the *Middle Conſonants* in a *Diapaſon*, to the *Middle Aſpects* in an *Orb*; as a *Third*, *Fifth*, *Sixth* in *Muſick*, to a *Trine*, *Quartile*, *Sextile* in the *Zodiack*. And as *Theſe* by moving into Such and Such *Aſpects*, tranſmit their *Influences* into *Elementary Bodies*; ſo *Thoſe* by paſſing into Such and Such *Concords*, Tranſmit into the *Eare* an *Influence* of *Sound*, which doth not only ſtrike the *Senſe*, but even affects the very *Soule*, ſtirring it up to a devout Contemplation of that Divine *PRINCIPLE*, from whence all *Harmony* proceeds; and therefore very fitly applyed to Sing and Sound forth his Glory and Praiſe.

When I further conſider, that taking any One *Sound*, if you joyn thereto Another, a *Third* above it; and then place Another, a *Third* above that alſo; theſe Three thus conjoyned and Sounding together, do Conſtitute One entire *Harmony*, which Governs and Compriſes all the *Sounds*, which by Art, or Imagination, can at once be joyned together in *Muſicall Concordance*: This I cannot but think a *Significant Embleme* of that Supreme, and Incomprehenſible *Three in One*, Governing, Compriſing, and Diſpoſing the whole Machine of the World, with all its included *Parts* in a Perfect *Harmony*.

I inſiſt not upon things of common obſervation; as, that a *String* being Struck, the like *String* of Another *Inſtrument* Tuned in *Concordance* to it, ſhould alſo *Sound* and move; or that the *Sound* of a *Sackbut*, *Trumpet*, or like extended *Tube*, ſhould by a ſtronger emiſſion of the Breath, Skip from *Concord* to *Concord*, before you can force it into any *Gradation* of *Tones*, *&c.* What I have already mentioned, is enough to perſwade me, that in the *Harmony* of *Sounds*, there is ſome great and hidden *Myſtery* above what I find delivered.

The precedent Diſcourſe of the *Concords* of *MUSICK*, and their *Analogie* to the *Aſpects* of the *Planets*, Illuſtrated in the following

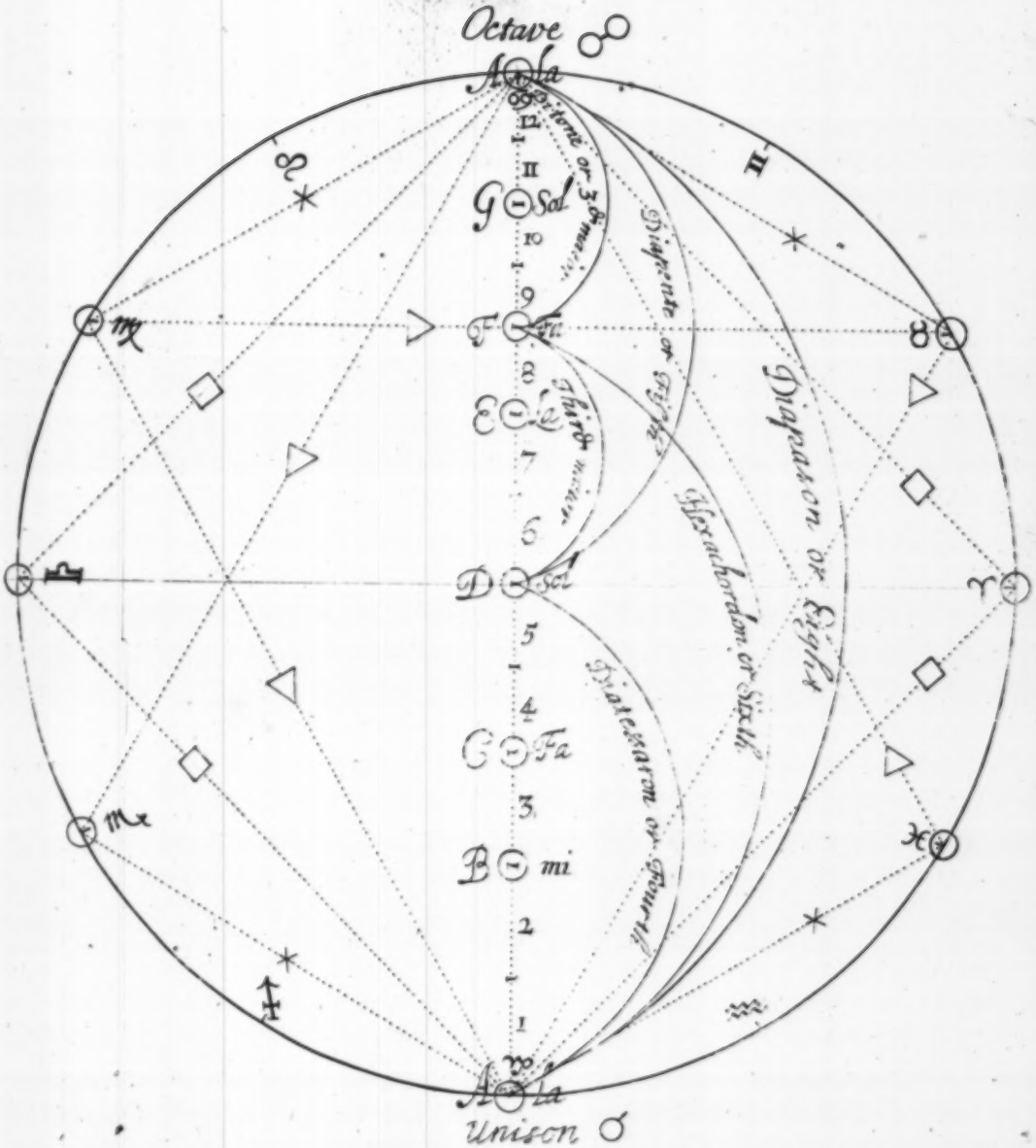
SCHEME.

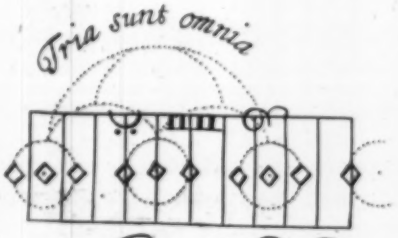
WHere, *you have the* Seven Graduall Sounds, *in their orderly Progreſſion, repreſented on the* Diameter-Line. *Upon which is alſo deſcribed a* Diapaſon, *with its included* Conſonants; *according to the* Arithmeticall Diviſion *thereof; as experimentally found upon a* Monochord, *or the String of any* Inſtrument. *The outmoſt* Circle *repreſents the* Zodiack, *and the* Aſpects *of the* Planets; *to which you ſee the* Diapaſon, *with its* Interſections, *exactly agreeing; as*, viz. *the two* Terms *thereof*, *to a* Conjunction, *and* Oppoſition. *The* Middle Section (*which generates a* 5th. *on One ſide, and a* 4th. *on the Other*) *to* □. *A* 3d. *and a* 6th. *compleating alſo the* Compaſs *of an* Octave; *as a* △, *and* ✱, *do a* Semicircle; *or the two oppoſite Points in an* Orbe. *To which may be added, that a* Diapaſon, *conſiſting of* Twelve Semitones; *doth alſo anſwer the* Zodiack, *divided into* Twelve Signes.

The other Figure *ſhews, that all the Sounds, that can poſſibly be joyned, at once, together, in* Muſicall Concordance; *are ſtill but the Reiterated* Harmony *of* Three.

I could be glad, if theſe my *Reflections* upon the *Concords* of *Muſick*, might occaſion a deeper ſearch into the *Theory* and *Myſtery* of *Sounds*. However; let me commend unto you (if you be not verſed therein already) the Practicall uſe of the ſaid *Concords*, in joyning *Parts* together, according to the *Inſtructions* I have given; by which means, you will become more perfect in the *Scale*, more knowing in *Compoſition*, and conſequently more capable of that which follows in the *Second Part.*

Octave





Benedicta sit sancta et individua Trinitas

THE DIVISION-VIOLIST:

OR

An Introduction *to the Playing upon a* Ground.

Of Diviſion *to a* Ground, *and the Manner of performing it.*

Diminution, or *Diviſion* to a *Ground*, is the *Concordance* of *quick* and *ſlow Notes*. The manner of expreſſing it is thus. A *Ground*, *Subject*, or *Baſſe*, (call it which you pleaſe,) is prickt down in two *ſeverall Papers*: *One*, for him who is to Play the *Ground* (upon an *Organ*, *Harpſecord*, or what other *Inſtrument* may be apt for that purpoſe;) *the Other*, for him who Playes upon the *Viol*: who, having the ſaid *Ground* before his *Eye*; (as his *Theme*, or *Subject*;) Playes ſuch variety of *Deſcant*, and *Diviſion*, thereupon; as his *Skill*, and *preſent Invention*, do then ſuggeſt unto him. In this *Manner* of *Play*, (which is the Perfection of the *Viol*, or any other *Inſtrument*; if it be exactly performed;) a Man may ſhew, the dexterity, and excellency, both, of his *Hand*, and *Invention*; to the *Delight*, and *Admiration*, of thoſe that hear him.

But this, you will ſay, is a *Perfection*, which few attain unto; depending, upon the *quickneſs of Invention*, as well as *quickneſs of Hand*. I anſwer; it is a Perfection, which ſome excellent *Hands*, have not attained unto; as wanting thoſe Helps which ſhould lead them to it: The ſupply of which want, is the buſineſs we here endevour. True it is, that Invention is a guift of Nature: but much improved by Exerciſe, and Practice. He, that hath it not, in ſo high a Meaſure, as to Play *Extempore to a Ground*; may, notwithſtanding, give both himſelf, and hearers, ſufficient ſatisfaction, in Playing ſuch *Diviſions*, as Himſelf, or Others, have made for that purpoſe. In the performance whereof, he may deſerve the Name of an Excellent Artiſt. For here, the Excellency of Hand, may be ſhewed, as well, as in the Other; and the *Muſick*, perhaps better; though leſſe to be admired, as being more ſtudied. But to our matter in hand.

The *Inſtrument* we here propoſe, is the *Baſſe-Viol*, accomodated as mentioned (*Page* 1.) The Compaſſe whereof, extends, from a *Fourth*, or *Fifth* below *Gamut*, to as much above *Ela*. In *Playing* to a *Ground*, we exerciſe this whole Compaſs; acting therein, ſometimes a *Baſſe*; ſometimes a *Treble*, or ſome other *Part*. From hence proceed Two *Kinds* of *Diviſion*. *Viz.* * A *Breaking the Ground*, and a *Deſcanting upon it*. Out of which Two; is generated a *Third Sort* of *Diviſion*: to wit, *a Mixture of thoſe One with the Other*; which *Third*, or laſt *Sort*, is expreſſed, in a two fold manner: that is; either in *ſingle*, or in *double Notes*.

* Three ſorts of *Diviſion* expreſſed on the *Viol*. *viz.* Breaking the *Ground* Deſcanting upon it, and Mixture of theſe together.

Theſe ſeverall *ſorts* of *Diviſion*, are uſed upon the *Baſſe-Viol*, very promiſcuouſly: according to the Fancy of the *Player*, or *Compoſer*: howbeit, for Order, and Method's ſake, I muſt diſcourſe of them ſeverally: and will begin with that

Of Breaking the Ground.

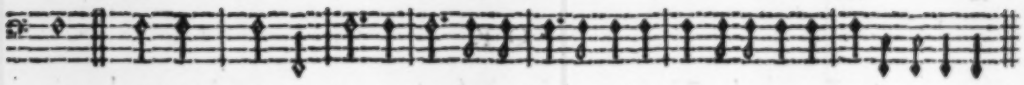
Breaking the Ground, is the *dividing its Notes into more diminute Notes*: As for *Example*; a *Semibreve* may be broken, into Two *Minims*, Four *Crochets*, Eight *Quavers*, Sixteen *Semiquavers*, *&c.* This *Breaking*, or *Dividing* a *Note*, admits *Diverſe* Wayes of expreſſion: according to the diverſe ordering, and diſpoſing, the Minute Parts thereof, as

What Breaking the *Ground* is. Five wayes of Breaking a *Note*.

First; when there is made no Variation of Sound; by reaſon of the *Minutes* ſtanding ſtill in the ſame *Place*; or Removing into the *Octave*, which I accompt but the ſame Sound; as you ſee in breaking this *Semibreve*. First way.

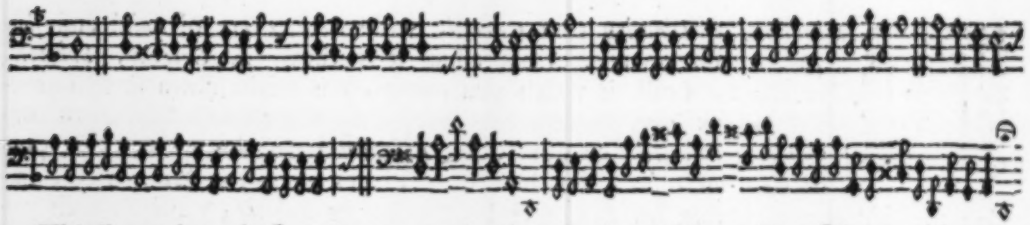
Example.

Example.



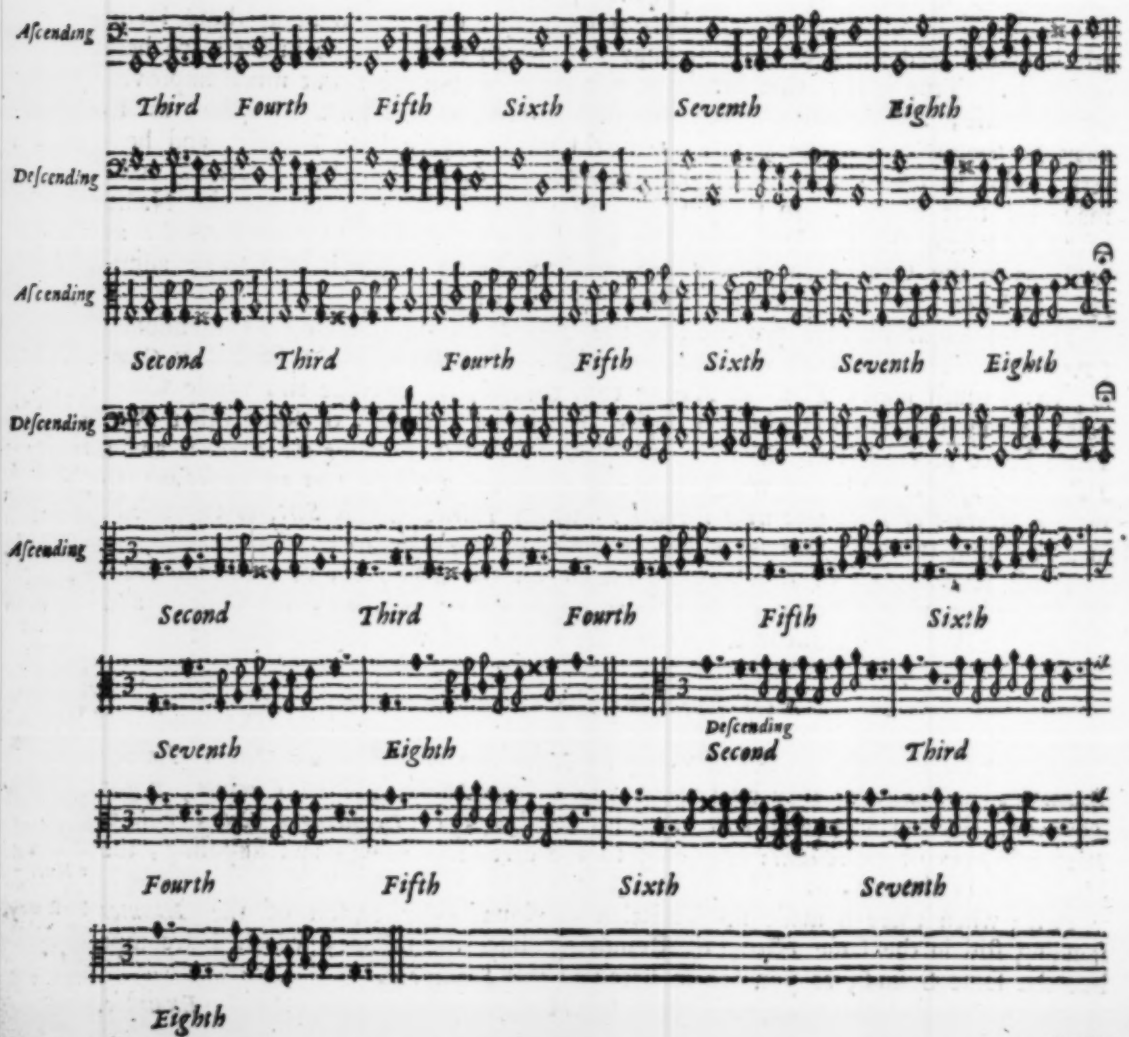
Second way. Secondly; when the *Sound* is varied, and yet the *Ayre* retained; either by a quick return, or keeping near, to the place of the *Note* divided; as thus,

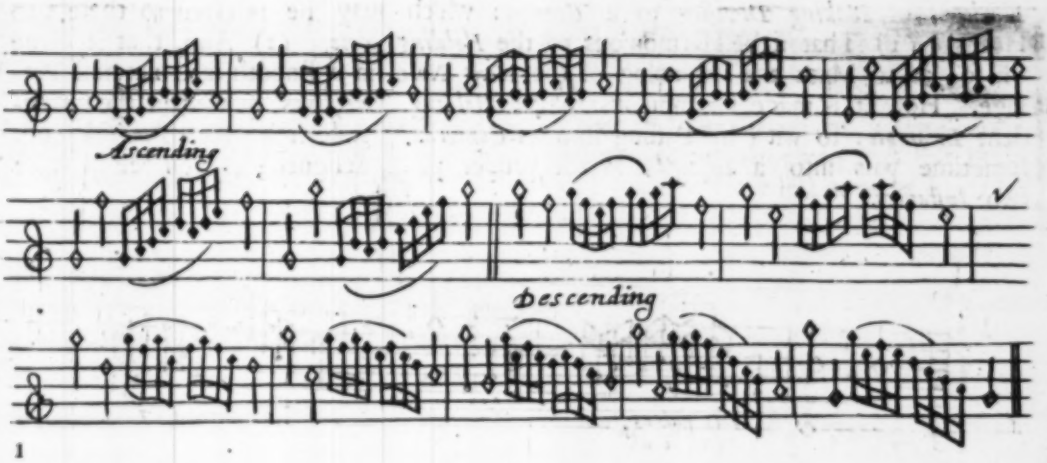
Example.



Third way. Thirdly, when thoſe *Minutes*, are imployed, in making a Tranſition to the enſuing *Note*; commonly called the *Breaking one Note to another*: as you ſee in theſe following *Examples*; where *Notes* are *broken*, to all the ſeverall diſtances in an *Octave*; both aſcending, and deſcending.

Example.



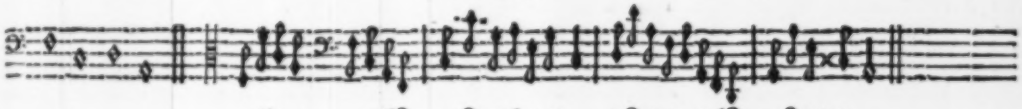


1

I have ſet ſome of theſe Examples, *in higher* Clifts; *becauſe, this breaking a* Note, *by way of* Tranſition, *holds good, in higher* Parts, *as well, as in the* Baſſe.

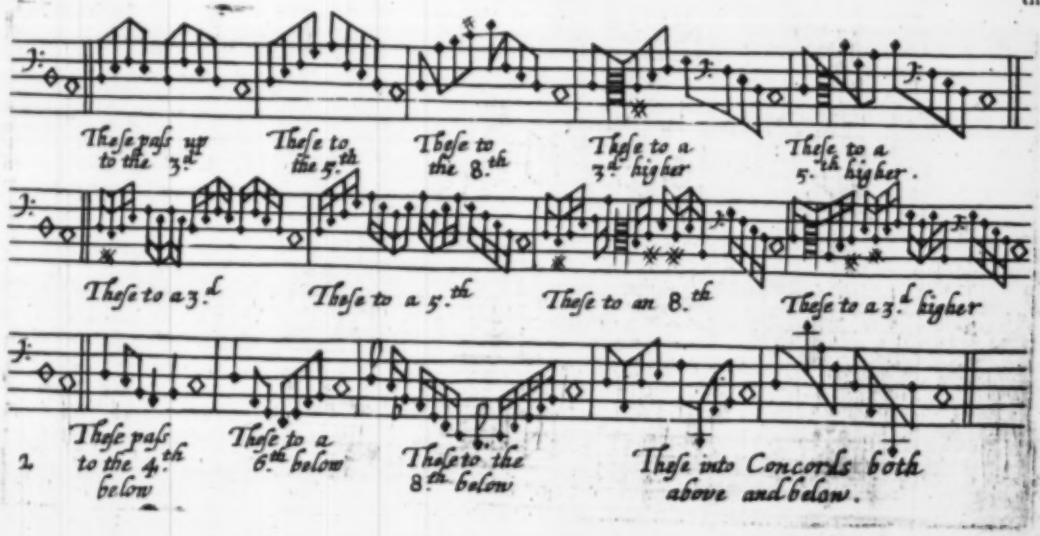
Fourthly; when the *Minutes*, into which a *Note* is broken, are imployed, in Skipping from *One Concord* to *Another*; as you ſee in breaking theſe four *Semi-breves*. Fourth way.

Example.



Fifthly; when the ſaid *Minutes*, make a *Graduall Tranſition* into ſome of the *Concords*; (*which is effected, by making* 3, 4. *or more of them, aſcend to the ſaid* Concord, *by degrees*;) returning from thence, either, to end in the *Sound* of the * *Holding-Note*, or elſe, paſſing on to meet the *Note* following. And though this *moving* into the *Concords*, be the very ſame with *Deſcant-Diviſion*, ſo long as it is in that Motion; yet, in regard of its returning, either to its *Own Note*, or to meet the Next *Note*, in Nature of a *Baſſe*, we muſt *here* rank it under the *Name*, and *Notion* of Breaking the *Ground*. The manner of it you may ſee in theſe *Inſtances*. Fifth way.

* *Holding-Note, Standing-Note, Ground-Note,* and *Note* divided are the ſame.



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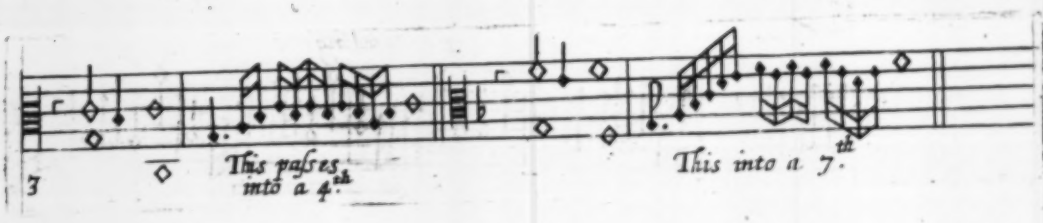
In this Fifth, and Laſt way of Breaking a *Note*, conſiſteth the chief Myſtery of *Playing*, or *Making Diviſion* to a *Ground*: which may be referred to theſe two Heads. (1) That it be Harmonious to the *Holding Note*. (2) And, that it come off ſo, as to Meet the beginning of the *Next Note*, in a ſmooth and naturall Paſſage. How it is made Harmonious to the *Holding Note*, was ſhewed in the precedent *Example*: to wit; by Paſſing into its *Concords*. True it is, that *Diviſion* doth ſometime paſs into a *Diſcord*, as the proper place deſigned; as you ſee in theſe two *Inſtances*:

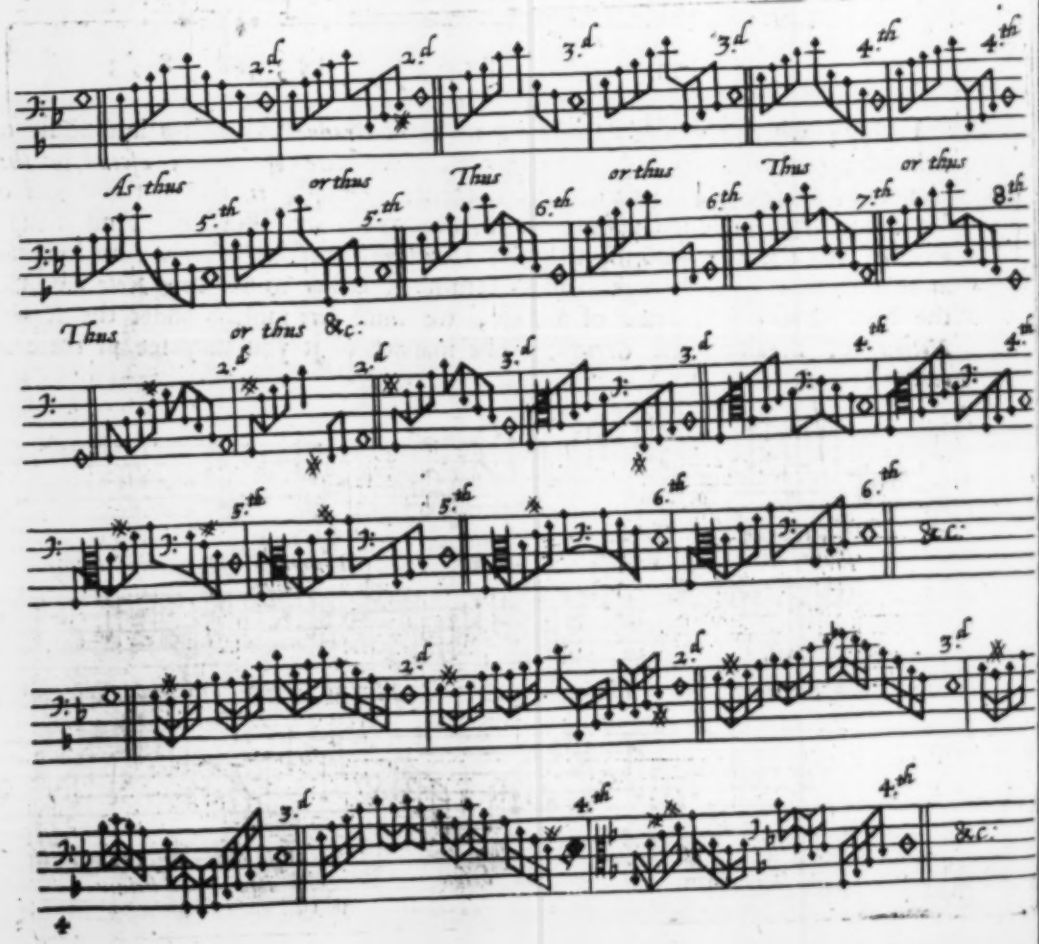
How *Diviſion* is made harmonious to the *Holding-Note* of the *Ground*.



But, this is done, upon the ſame accompt, that the very ſame *Diſcords* are uſed in other *Compoſition*.

How *Diviſion* is brought off to Meet the next *Note* of the *Ground*.

As for *bringing* the *Diviſion* off, to Meet the beginning of the *Next Note*, it is done much after the ſame Manner, as paſſing into the *Concords*: that is to ſay; by making the laſt Three *Minute Notes* (at leaſt two of them) aſcend, or deſcend, by degrees, unto the ſaid *Next Note*, as you ſee here following, where the *Semibreve* in *G*, is broken to every diſtance in an *Octave*.



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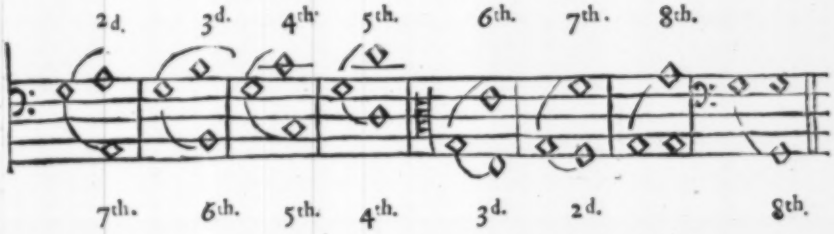
This holds good, be the *Diviſion* Quicker, or Slower; only that in quick *Diviſion* more of the *Minute-Notes* will offer themſelves in making this *Graduall Tranſition* unto the ſucceeding *Note*, as you may obſerve in the *Semiquavers* of the precedent *Inſtances*.

Now; ſuppoſe this *Tranſition*, which is made by Two, Three, or more *Notes*, ſhould in ſtead of the *Uniſon*, meet the Next *Note* of the *Ground* in a *Third*, or *Fifth*, above; by which means it is changed into *Deſcant-Diviſion*; it is ſtill but the ſame thing, (*quatenus Diviſion to a Ground*;) and therefore left to your liberty to uſe *This*, or *That*, as there ſhall be occaſion.

By this which hath been ſhewed, I ſuppoſe you ſee what belongs to *Breaking* a *Note*; but this requires not only a *Notion*, but *Habit* alſo; which muſt be got by *Practiſe*. VVherefore, I would have you prick down ſome eaſie *Ground*; and break each *Note* to other, according to what hath been delivered: To the better effecting whereof; I will ſet you an *Example*, with which take theſe *Advertiſements*.

Firſt; that your *Diviſion* be naturall to the *Key* of your *Ground*, in relation to *Flatts* and *Sharps*.

Secondly; you are to conſider that a *Seventh*, or *Sixth*, Falling, is but the ſame with a *Second*, or *Third*, Riſing: and ſo all other *Diſtances* the ſame with their *Oppoſite Octaves*; thus exemplified.

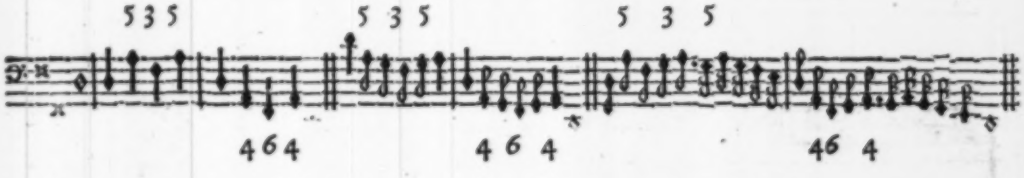


Whence it followes; that you may chooſe, whether you will meet any *ſucceeding Note* of the *Ground*, in the *Uniſon*, or in the *Octave*; either *above*, or *below* it: for, *de octavis eadem eſt ratio.*

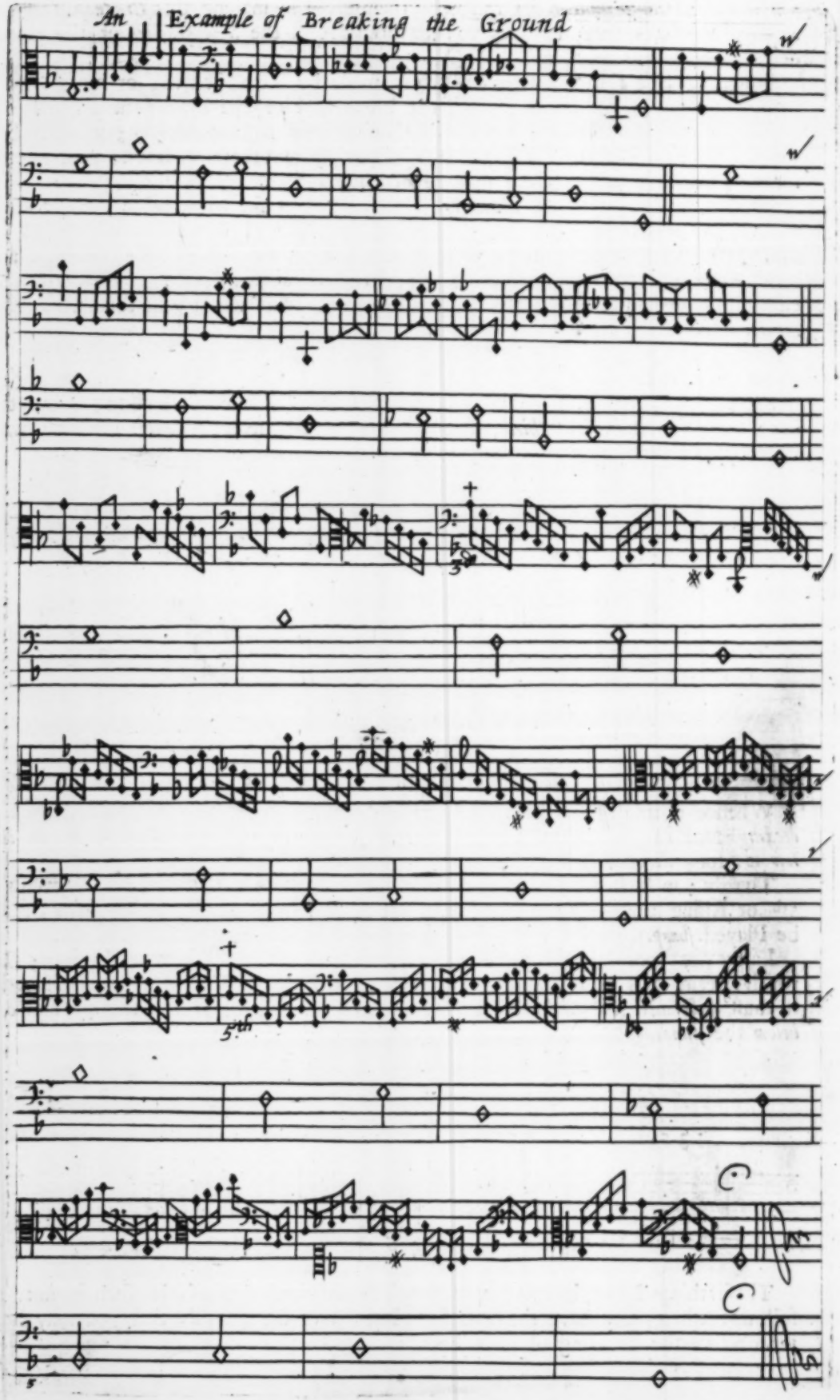
Thirdly; in ſuch places, as the *Ground* doth intimate a *Cadence*, by * Falling a 5th. or Riſing a 4th. all the *Notes* that hitt upon the 3d. *above*, or 6th. *below*, muſt be Played *ſharp*. * *Vide* Page 13.

Laſtly; as your *Diviſion* paſſes into the 3d. and 5th. whilſt it moveth *above*; (by which means it is made Conſonant to the *Ground-Note*;) ſo; in moving *beneath*, it muſt paſs into the *under Octaves* of the ſaid *Concords*; *viz.* into the 4th. and 6th. *below* the *ſtanding Note*. How *Diviſion* is to move below the *Ground-Note*.

Example.



Theſe things being known; you may Break your *Ground*, in ſuch manner as follows: where, you have the *Diviſion* placed over the *Ground*; that you may better obſerve the Breaking of each *Note*.



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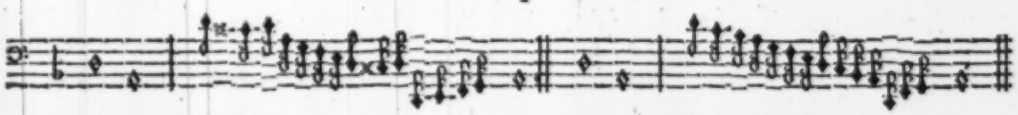
Here you ſee every *Note* of the *Ground*, Broken, ſtill, according to ſome *One*, or *Other*, of thoſe *five wayes* before mentioned; (as, indeed, no *Note* can be *broken*, but muſt relate to ſome of them,) onely, in *one place*, I have made the *Diviſion*, meet the *Ground-Note* in the 3d. in *another place*; in the 5th. both which are marked out unto you, for your imitation; when the Point, or any other convenience, ſhall invite you thereunto.

Some other things there are, which offer themſelves to obſervation in this *Example*. One is; concerning the *Second below*, and *Seventh above*, the *Divided-Note*, which you ſee, ſometimes *Flatt*, and ſometimes *Sharp*. Although it be hard to determine, what a *Compoſer* may Approve, or Diſapprove, in divers Caſes concerning *Flatts*, and *Sharps*, (in which doubts, the *Eare* muſt be chief Umpire;) yet, in This Particular, ſomething, I think, may be delivered, by way of Rule: which is; that if we *deſcend* a *Second*, and *immediately aſcend* to the place of the former *Note*; the *ſecond* muſt be *ſharp*, (The ſame is underſtood of the 7th. *above*, in reference to the 8th.) as you ſee in Breaking this *Semibreve* in *D*.

An Obſervation for Playing *Flatt*, or *Sharp*, in the *Seventh above*, or *Second below* the *Standing-Note*.

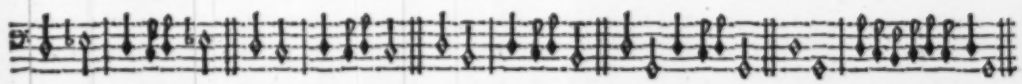
Example.



Here, if you conſult your *Eare*, you will find, that *C*, Naturally, requires a *Sharp*, when the next *Note* immediately *aſcends* again to *D*. But in the Second Inſtance, where the Next *Note* doth not ſo *aſcend*, no *Sharp* is required.

This *Rule* of *Sharp*, in caſe of *aſcending*, admits yet ſome *Exceptions*. Firſt; if the *Ground* do ſuddainly *Riſe*, or *Fall*, to a *flatt ſecond*. Secondly; if it *fall* a 3d. Laſtly; if it *riſe* a 4th. or *fall* a 5th. in nature of a *Cadence*; in Theſe Caſes, though the *Diviſion riſe again*, to the place of the *former Note*, *no Sharp* is to be added; as thus,

Example.

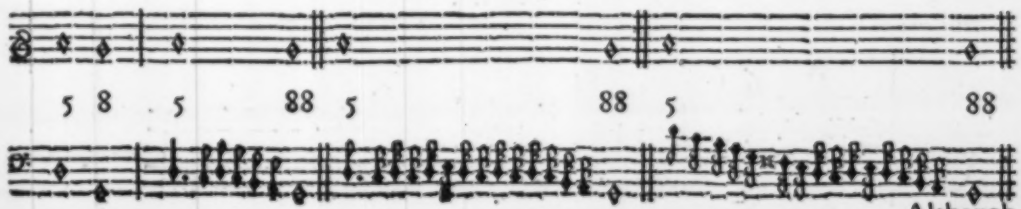


Another thing to be noted, is concerning a *Cadence*; which (as I have ſaid) is intimated, when the *Baſs falls* a 5th. or *riſes* a 4th. But we muſt put a difference betwixt a *Cadence*, at a *Cloſe*, and in *Other* places of the *Ground*. If the *Baſſe falls* a 5th. at, or near the beginning of your *Ground*; or in any *Other* place where a *Cloſe* is not ſignified; you may Break the *antecedent-Note*, either in Tranſition, by degrees, or in what manner pou pleaſe: But, at a *Cloſe*, I would alwayes have the *Diviſion* of the ſaid *Note* to end in its own Sound, and, from thence, Break off into the *Cloſe-Note*: retaining ſtill the diſtance, of *riſing* a 4th. or *falling* a 5th. as you did ſee in the Concluſion of each Strain of the Precedent *Example*.

How to break a *Cadent-Note* at a *finall Cloſe*, and how *elſewhere*.

And here I cannot but take notice of an *Error* which I have obſerved in ſome, reputed excellent *Violiſts*, who in Playing a *Conſort-Baſſe*, would ſometimes at the *very Cloſe*, run down by *degrees* to the *concluding Note*, which is very improper; for if any *Upper Part* do Fall from a 5th. to an 8th. (a thing moſt frequent) the *Baſſe* by ſuch a deſcent in degrees, doth make two 8ths. to the ſaid Part, as in this Inſtance.

Example.



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Although this *running down by degrees*, ſeem worſe in Playing a *Conſort Baſſe*, then in a *Diviſion* to a *Ground*; yet, in This alſo, it doth not want its bad Conſequence: the *Organiſt* commonly joyning ſuch Parts unto his *Ground*, as the *Compoſer* doth unto his *Baſſe*.

Of Deſcant-Diviſion, *and how it differs from Breaking the* Ground.

Deſcant-Diminution, or *Diviſion*, *is That*, *which maketh another diſtinct*, *and concording Part unto the Ground.* It differs from the Former, in Theſe Particulars. *That*, *breaks* the *Notes* of the *Ground*; *This*, *deſcants* upon them. *That*, takes the liberty to wander ſometimes *beneath* the *Ground*: *This*, (as in its proper Sphere) moves ſtill *above* it. *That*, meets every *ſucceeding Note* of the *Ground*, in the *Uniſon*, or *Octave*: *This*, in *any* of the *Concords*. But in the main buſineſs of *Diviſion* they are much the ſame; for, *All* Diviſion, *whether* Deſcant, *or* Breaking *the* Baſſe, *is but a* Tranſition, *from* Note, *to* Note; *or from* Concord, *to* Concord; *either by* Degrees, *or* Leaps; *with an intermixture of ſuch* Diſcords, *as are allowed in other* Compoſition.

The *Lawes*, or *Rules*, to be obſerved in *Deſcant-Diviſion*, are the ſame with *Singing*, or making *Deſcant* to a *Baſſe-Plain-ſong*: or thoſe I gave you, in joyning another Part to a *Baſſe*, or *Ground*. That is to ſay; you may begin, with a 3d. 5th. or 8th. to the *Ground-Note*, Paſſing On, to meet the Next *Note* alſo, in a 3d. 5th. or 8th. and ſo, from *Note*, to *Note*; alwayes provided that you avoid the *Conſecution* of *Two* 5ts. or *Two* 8ts. One after Another.

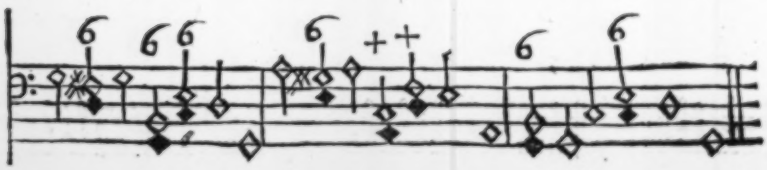
Now; for the Manner of this Paſſage, from *Note*, to *Note*, we muſt have recourſe again to the five wayes of Breaking a *Note*, mentioned, *Page* 21. which are of the ſame uſe in *Deſcant*, as in *Breaking* the *Baſſe*. For Here, as in the Other, a *Note* is ſometimes *Broken*, without Variation of Sound; according to the firſt way. Sometimes Varying the Sound, and retaining the *Aire*; as in the Second way: Sometimes (again) by making a *Tranſition* unto that *Concord*, in which you intend to Meet the Next *Note* of the *Ground*; in ſuch manner, as you made it to the *Note* it ſelf; according to the Third way: *viz.* by making 2, 3. or *more* of the Minutes *aſcend*, or *deſcend* unto it, by degrees. Laſtly; your *Diviſion* may paſs into the *Ground-Note*'s *Concords*, either by *Leaps*, according to the Fourth way; or by *Degrees*, like the Fifth way, (which as I ſaid (*Page* 23.) is *Deſcant*, ſo long as it continues in That Motion) and from thence, Return to the place where it begun, or elſe Paſs On, to Meet the Next *Note* of the *Ground* in ſome of the *Concords*; according to the Nature of *Deſcant*. Theſe ſeverall wayes of Breaking a *Note*, are left to your Liberty, to uſe This, or That, as there ſhall be occaſion.

A *Diſcord*, (*viz.* a *Second*, *Fourth*, *Seventh*, or their *Octaves*) is never to be uſed, to the beginning of the *Ground-Note*, unleſſe in the way of *Syncope*, or *Binding*: as hath been ſhewed.

Concerning a Sixth.

A Sixth, is ſeldome uſed as the *Leading-Note* of the *Diviſion*, to any *Note* of the *Ground*, unleſs in *binding*; or, to ſuch *Notes* of the *Ground* as require a Sixth to be joyned to them, in place of the 5th. What *Notes* thoſe are, was partly ſhewed, *Page* 13. to wit; ſuch, under which we ſuppoſe the Sound of a 3d. to make up the full Latitude, or Compaſs of the *Baſſe*: not only *ſharp Notes*, as there mentioned, which require the Leſſer 6 h. but ſometimes alſo *flatt Notes*, requiring the Greater 6th. as you ſee in the *Middle Barre* of this *Example*; in which the *black Notes* expreſs the full Compaſs of the *Baſſe*.

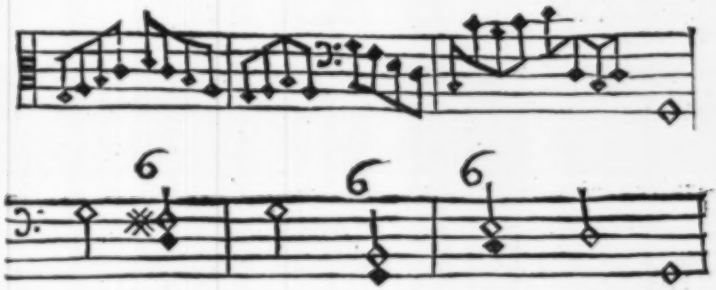
Example.



Now;

Now, if you do but break this *Ground* according to the black *Notes*, you will find that your *Diviſion* doth, of it ſelf, produce 6^ths. to thoſe *Notes* which ſtand a 3^d. higher, as thus:

Example.



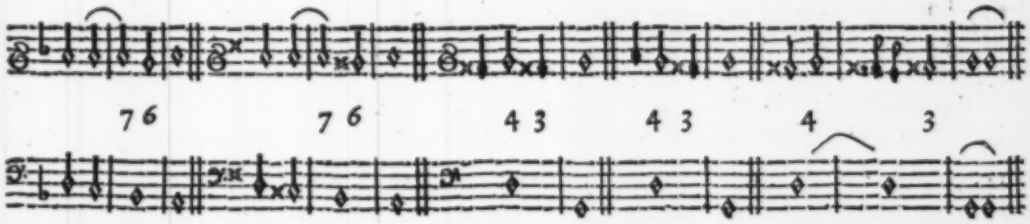
And here you may perceive a reaſon, why ſuch *Notes* affect a 6th. more then a 5th. becauſe a 5th. would be a *Diſcord* to the 3^d. *below*; which, (as I have ſhewed) is the Naturall Compaſs of the *Baſſe*.

Of Mixt Diviſion.

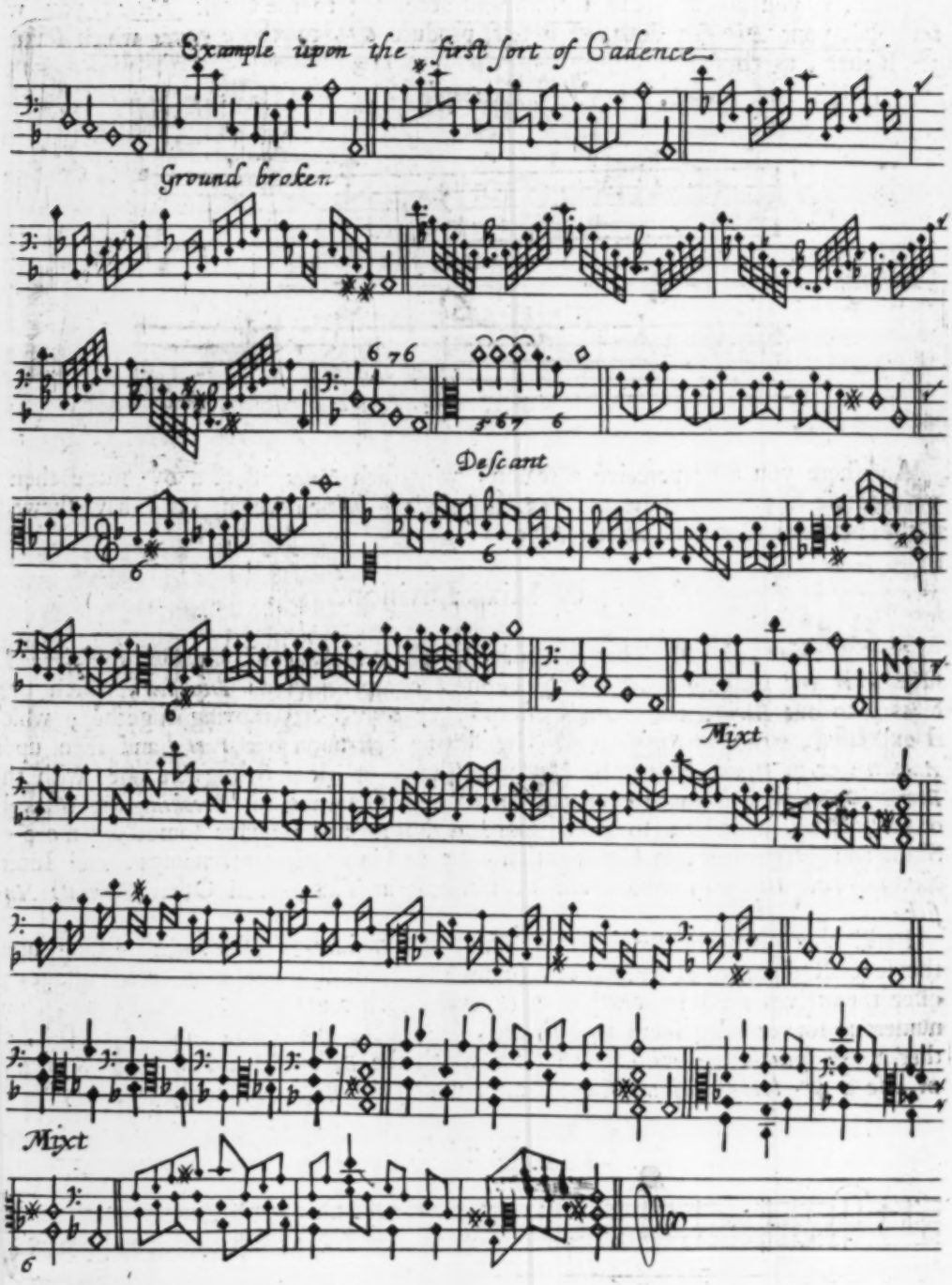
Mixt-Diviſion, I call That, which mixeth *Deſcant*, and *Breaking* the *Ground*, One with the Other; under which Terme I comprehend all *Diviſion*, which preſents unto our *Eares*, the Sounds of *two*, or *more* Parts moving together; which is expreſſed, either in *Single-Notes*, by hitting firſt upon one *Part*, and then upon *Another*; or in *Double-Notes*, by touching Two, or More Strings at once with the *Bow*. This; as it is more excellent then the ſingle wayes of *Breaking* the *Ground*, or *Deſcanting* upon it; ſo it is more intricate; and requires ſomething more of Skill, and Judgement, in Compoſition; by reaſon of certain Bindings, and Intermixtures of *Diſcords*, which are as frequent in This, as in Other *Figurate Muſick*. What *Mixt-Diviſion* is.

I will now give you *Examples* of This, and *Deſcant-Diviſion*: not inſiſting upon the ſeverall diſtances in an *Octave*, (now leſs needfull,) but upon ſuch Paſſages as offer themſelves moſt remarkable in *Grounds*; ſuch are *Cadences*. And theſe, (how numerous ſoever they ſeem to be) are, in effect, but Two; that is to ſay, either a 7th. *brought off with a* 6th. after which the *Baſſe* falls a *Tone*, or *Semitone*; or elſe a 4th. *brought off with a* 3^d. after which the *Baſſe* commonly falls a 5th. *Cadances* of two ſorts.

Example.



Your firſt *Example* ſhall be upon the Firſt *Cadence*, and the *Notes* Leading to it; in which, you ſhall have, Firſt; the *Ground* broken; Then; *Deſcant*; and Laſtly; *Mixt Diviſion*, both in Single, and in Double *Notes*; by which means, you may better diſcern how they differ, One from Another.



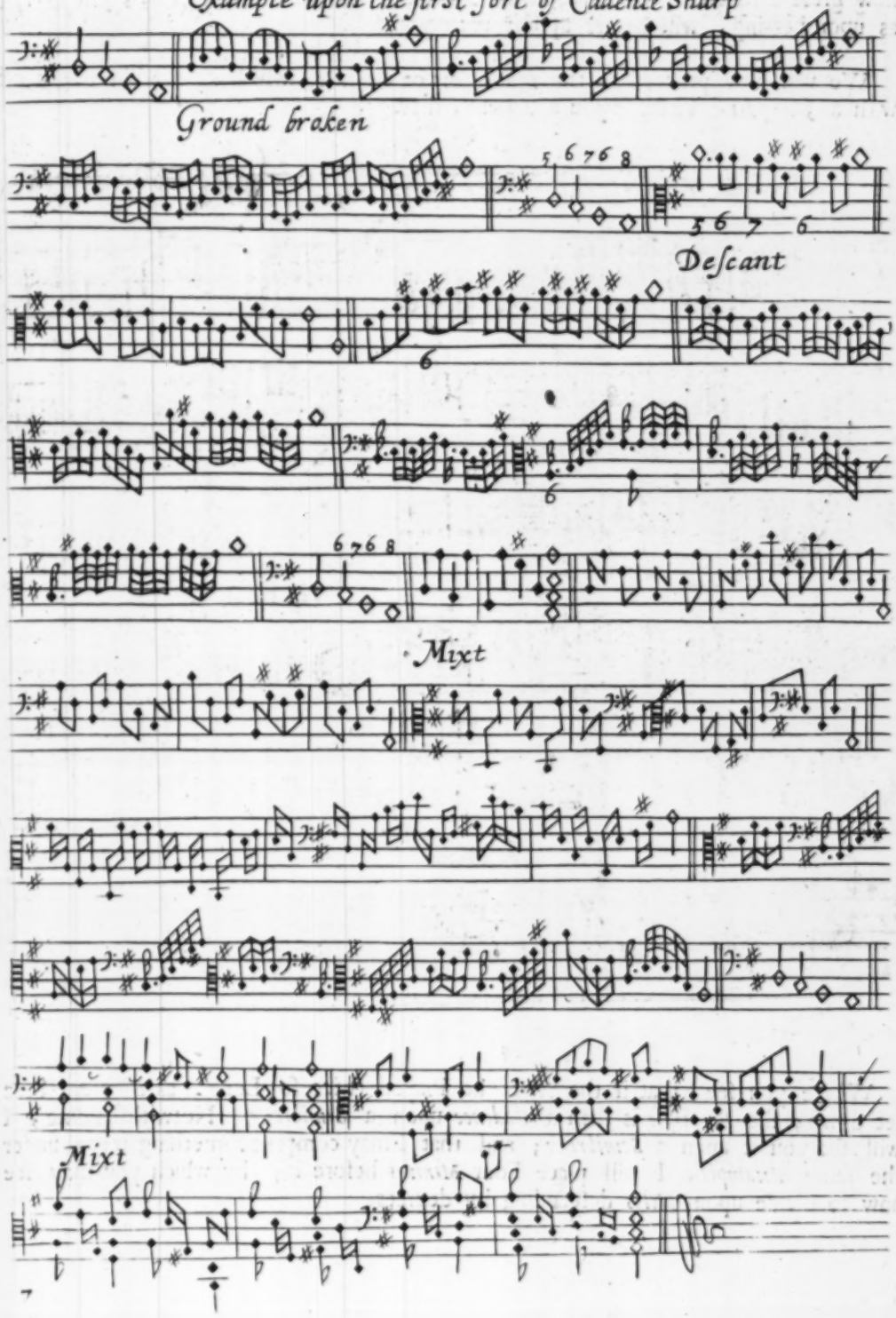
Here note; that in Playing to a *Ground*, we ſometime (for Humour, or Variety) hold out one *Note* of *Deſcant*, to Two or Three *Notes* of the *Ground*, (ſuch as will bear it) as you ſee in the firſt *Variation* of *Deſcant*, in this *Example*; where you may alſo behold a 7th. brought off with a 6th. which paſſeth immediately into its * deſired 8th. In the other *Variations* of *Deſcant* you have This *Figure* [6] ſet under Thoſe *Notes* which Lead the *Diviſion*, anſwering to That *Note* of the *Ground* which requires a 6th. Laſtly; you may obſerve, that ſometimes, part of the Laſt, or concluding *Note*, is alſo divided; which is left to the Liberty of the *Player* or *Compoſer*.

* *Vide Page* 16.

Your Next *Example*, is the ſame *Cadence*, in *ſharp Notes*.

Example.

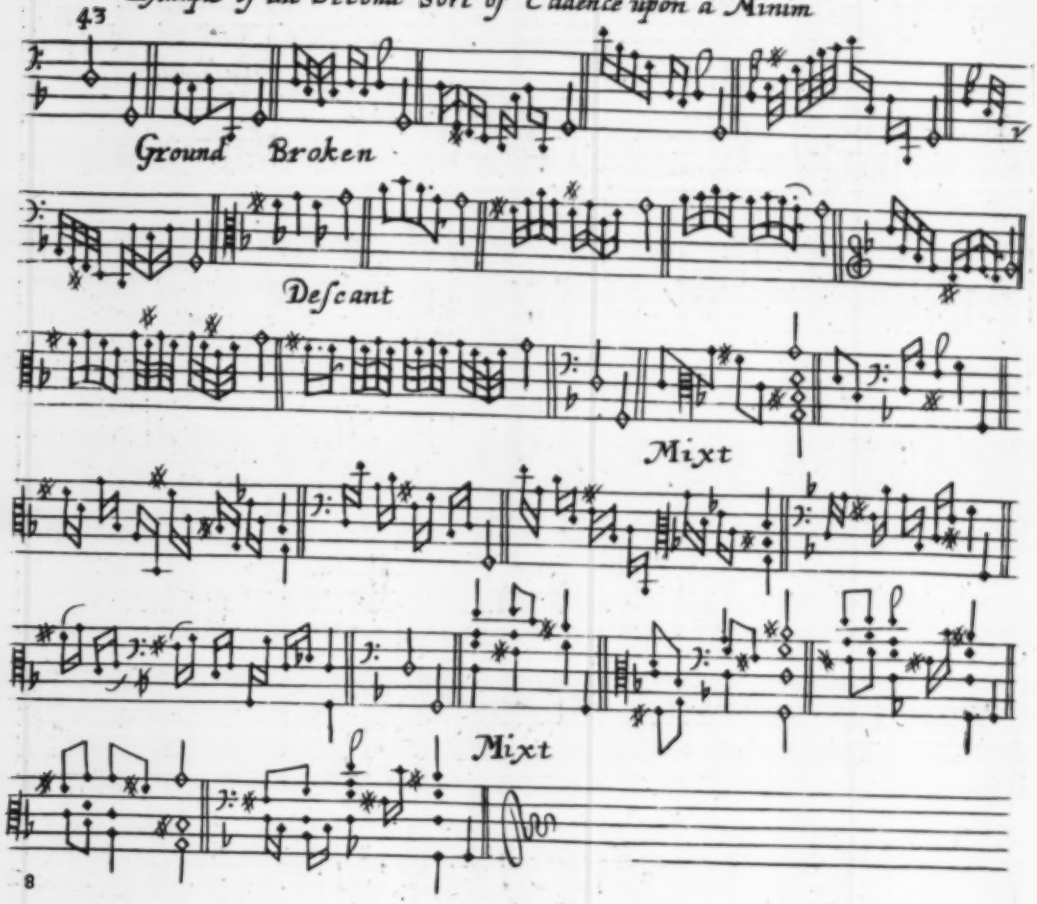
Example upon the firſt ſort of Cadence Sharp



Though the *Ground* of theſe two *Examples*, be the ſame *Notes*; and conſequently, the ſame *Deſcant*, or *Diviſion*, which ſerves for One, might alſo ſerve for the Other; yet I was willing to ſet them Both; that you might perceive, how great a difference of *Aire*, there is betwixt the ſame *Notes*, *Flatt*, and *Sharp*; as upon hearing, will better appear unto you.

We will now proceed to the other ſort of *Cadence*; which is, a 4th. brought off with a 3d. And Firſt, upon a *Minim*, thus.

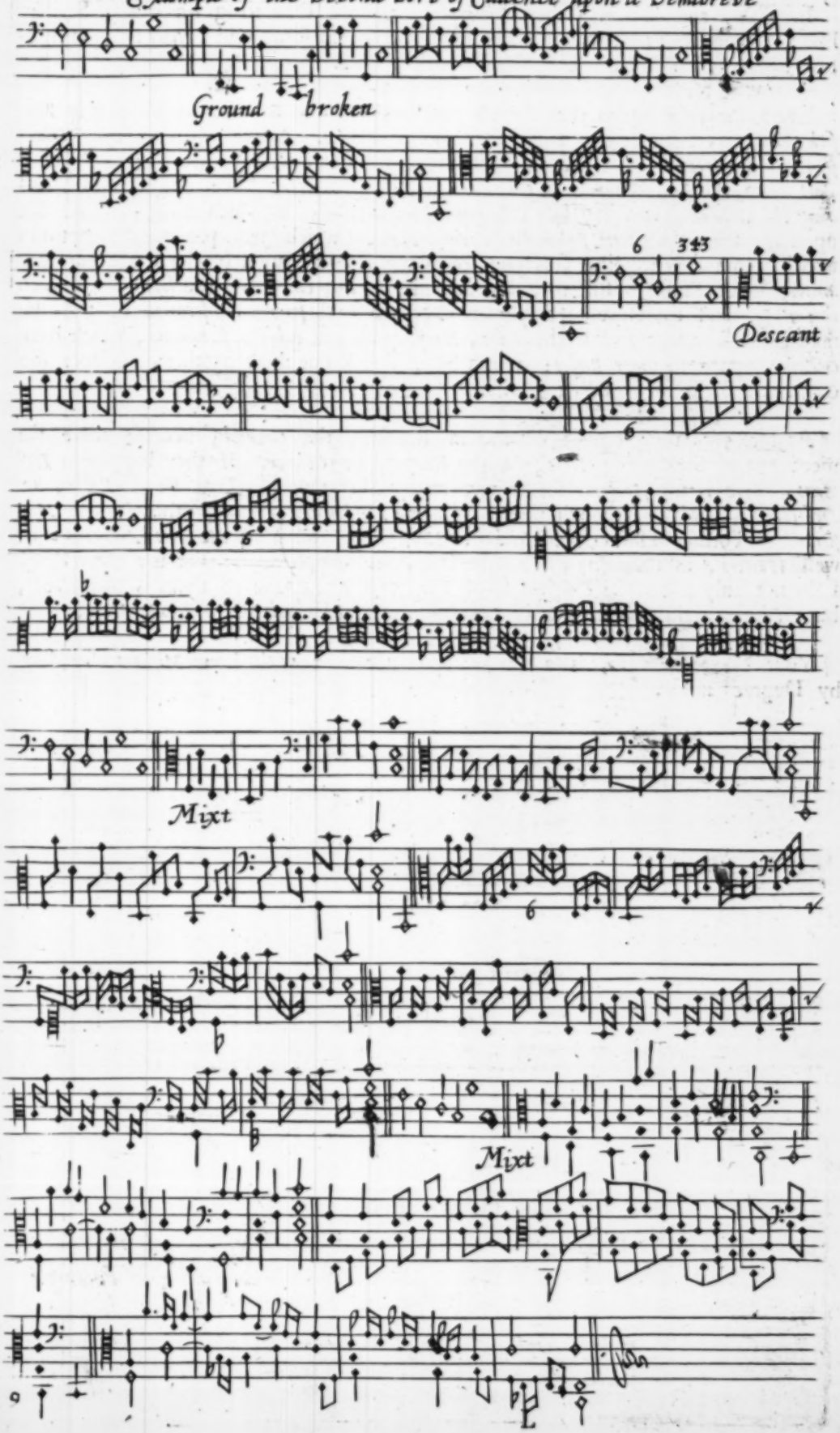
Example of the Second Sort of Cadence upon a Minim



Where you ſee, that if the *Notes* be Played twice ſo Long, as they are here ſet down; the *Example* is then a *Cadence* upon a *Semibreve*. Notwithſtanding, I will ſet you it upon a *Semibreve*; and that I may compriſe ſomething more, under the ſame *Example*, I will place Four *Minims* before it; by which you may ſee how to divide upon *Notes* deſcending by degrees.

Example.

Example of the Second Sort of Cadence upon a Semibreve



In This, and alſo in Other *Examples*, there is One thing which may Scandalize a Young *Muſitian*; and perhaps give Offence to ſome Old *Critick*: in prevention whereof, I think it not amiſs to ſpeak a little.

Conſecution of 5ths. and 8ths. how allowed, or not allowed in *Diviſion* to a *Ground*.

Every *Compoſer* knows that the *Conſecution* of 5ths. or 8ths. is not allowed in *Muſick*; that is, betwixt two *Different Parts*, or *Voyces*. Now; when we Play *Diviſion* to a *Ground*, it is to be conſidered, whether, or no, we Play a *Different Part* from the ſaid *Ground*. I anſwer; in *Deſcant-Diviſion*, we do: But in *Dividing the Ground*, we Play but the *ſame Part* with it; in which doing, if we hit upon the 8th. *Above*, or *Below* the *Ground-Note*, (which will produce, ſometimes two or more 8ths. together, as you ſee in the firſt Variation of the Precedent *Example*;) yet, This is ſtill to be accounted, as but *One*, and the *ſame Sound* with the *Baſſe*; and therefore, if any man except againſt *ſuch* a *Conſecution* of 8ths. he may as well except againſt the *Lute*, *Harpſecord*, and *other Inſtruments*, which have *Octaves* joyned to their *Baſſes*; which being ſtruck one after another, produce the *Conſecution* of ſo many 8ths. together.

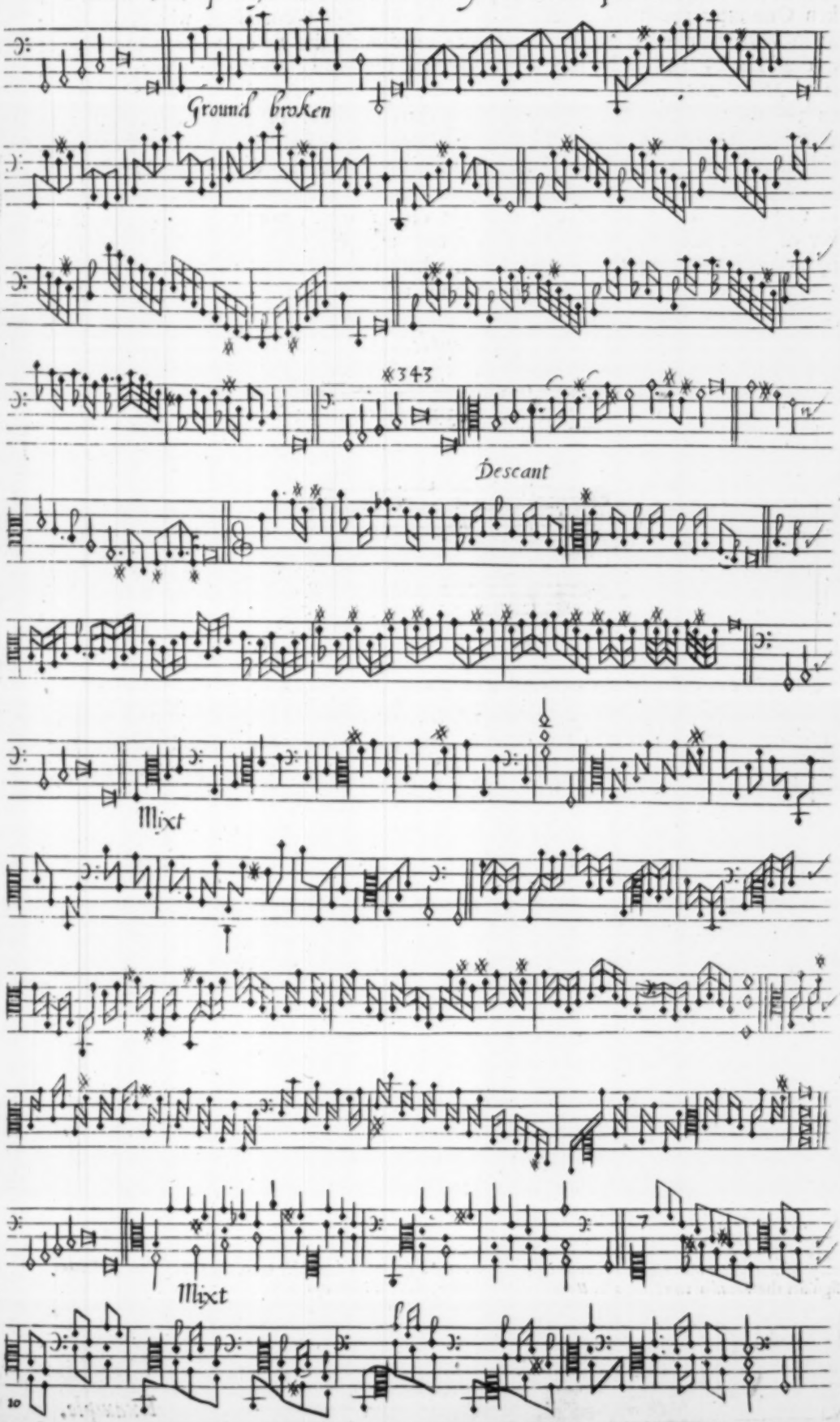
As for 5ths. they cannot occurre in Breaking the *Ground*; becauſe there we meet every Succeeding *Note*, in the *Uniſon*, or *Octave*. If they happen in *Deſcant*, there is no *Apologie* for them, except that One of them be a *Falſe*, or *Defective* 5th. which, though not allowed by *Morley*, and ſome other Preciſe *Muſitians* of Former Times; yet *Kirker*, *Merſennus*, and moſt *Moderne Authours*, as well *Writers*, as *Compoſers*, do both Uſe, and Approve it. For my Own Part, I do not only allow the *Conſecution* of Two 5ths. when One of them is *Defective*; but, (being rightly taken) eſteem it among the *Elegancies* of *Figurate Muſick*.

Two 5ths. allowed, if one of them be defective.

Your Next *Example*, is a *Cadence* upon a *Breve*, with Four *Minims* aſcending by Degrees unto it.

Example.

An Example of the Second Sort of Cadence upon a Breve

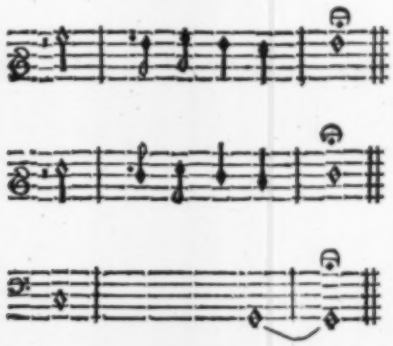


Concerning Riſing or Falling in 3ds. or 6ths. and in what Caſes This or That is better.

In the *Mixt-Diviſion* of theſe *Examples*, you have, in ſome Places, many 6ths. taken One after another: in other Places, many 3ds. Concerning which, obſerve; that in *Notes* where we hit two Strings at once with the *Bow*, 3ds. are more eaſie for the *Hand*, and alſo more pleaſing to the *Eare*, then many 6ths. together. But in *Mixed-Notes*, where we hit One String after Another, 6ths. are better then 3ds. for the *Leaps* being greater, a greater diverſity of Sound is preſented to the *Eare*. Thence it proceeds that in *Skipping-Diviſion*, we rather make uſe of 10ths. then Simple 3ds. when there follows many of them, One after Another.

Having ſpoken of *Cadences*, I muſt not omit a *Cloſe*, which is made, without either of the before mentioned *Cadences*, and uſed for a Concluſion to ſome *Fancies*, *Motets*, or other Grave *Muſick*; in which the *Baſſe* Falleth a 4th. or riſeth a 5th. and part of the finall *Note* is commonly taken in to the *Deſcant* in this manner.

Example.

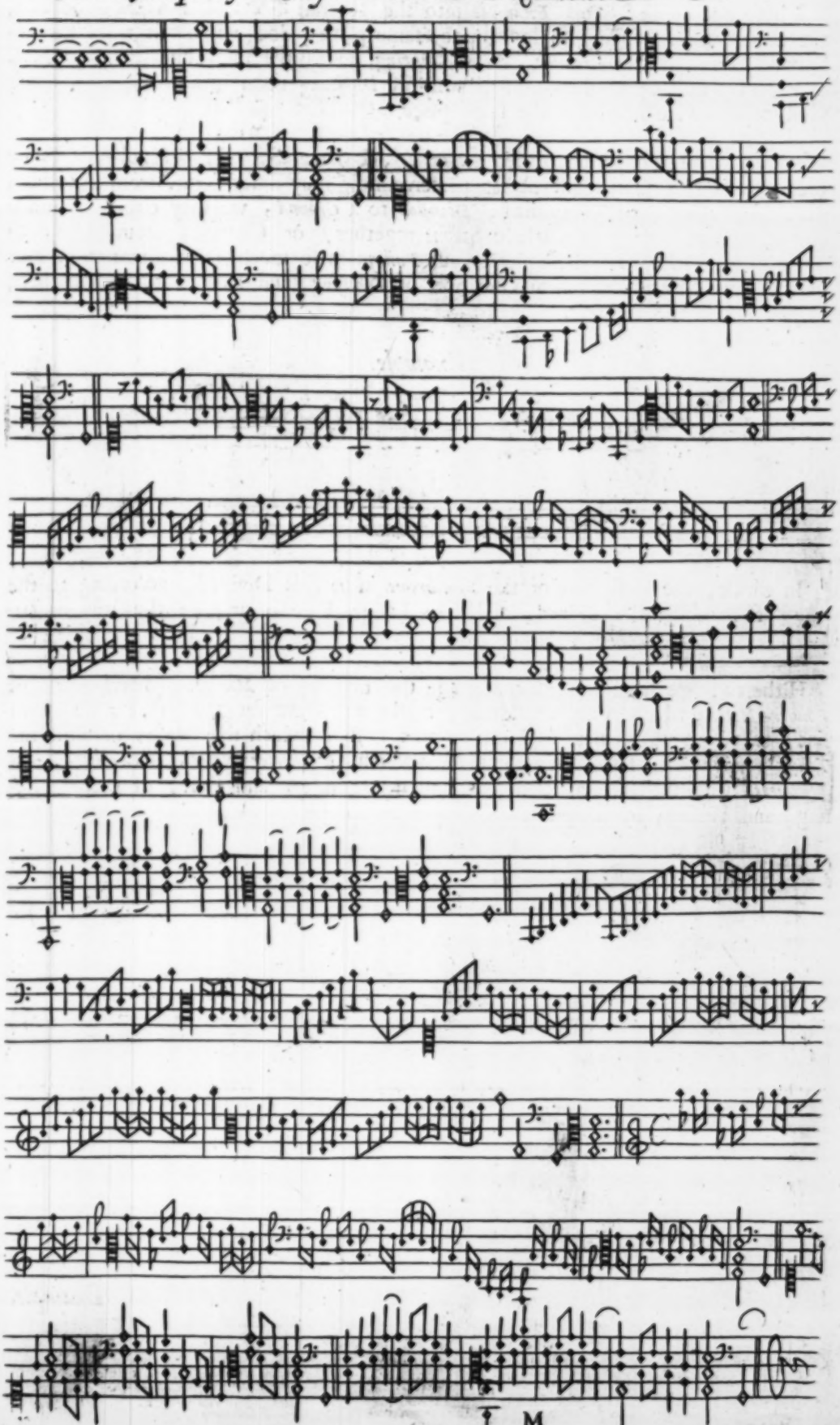


I will give you One *Example* of dividing upon it, becauſe if at any time you Play or Compoſe *Diviſion* to a *Through-Baſſe*, or *continued Ground*, you may happily meet with it. I will alſo ſet down a *Long*, or Four *Semibreves*, before the concluding *Note*, becauſe I have known ſome *Beginners* apprehend great difficulty, in Playing upon *Notes* ſtanding long in the ſame place.

When you ſee any *Note* with a Taile both upward and downward, (as in the Seventh Line of the next following *Example*) it ſignifies the *Sound* of two *Strings* in *Uniſon*; one being ſtopped, the other open.

Example.

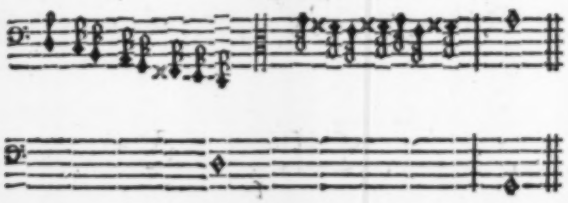
An Example of a Cloſe without a Cadence



I have not applied This *Example* into the ſeverall Sorts of *Diviſion*; becauſe, the *Gronnd-Notes* ſtanding ſo long in the ſame place, doe not admit a diſtinction, betwixt *Breaking* the *Ground*, and *Deſcanting* upon it: But this, which I have done, may ſuffice, to ſhew you the way of *Dividing* upon ſuch *Notes*, albeit their Continuance were longer in the ſame place.

And, whereas in all the other *Examples*, I have Set the ſeverall Wayes by themſelves; that you might better perceive how they differ, One, from Another; yet, in Playing, or Compoſing, *Diviſion* to a *Ground*, we may either Continue any One way, (perhaps a whole Strain together) or Change, from This, to That ſort of *Diviſion* as beſt pleaſes our *Fancy*; in ſo much, that ſometimes, *Part* of the ſame *Note* is Broken in One Sort of *Diviſion*, and *Part* of it, in Another, as you ſee in this *Inſtance*.

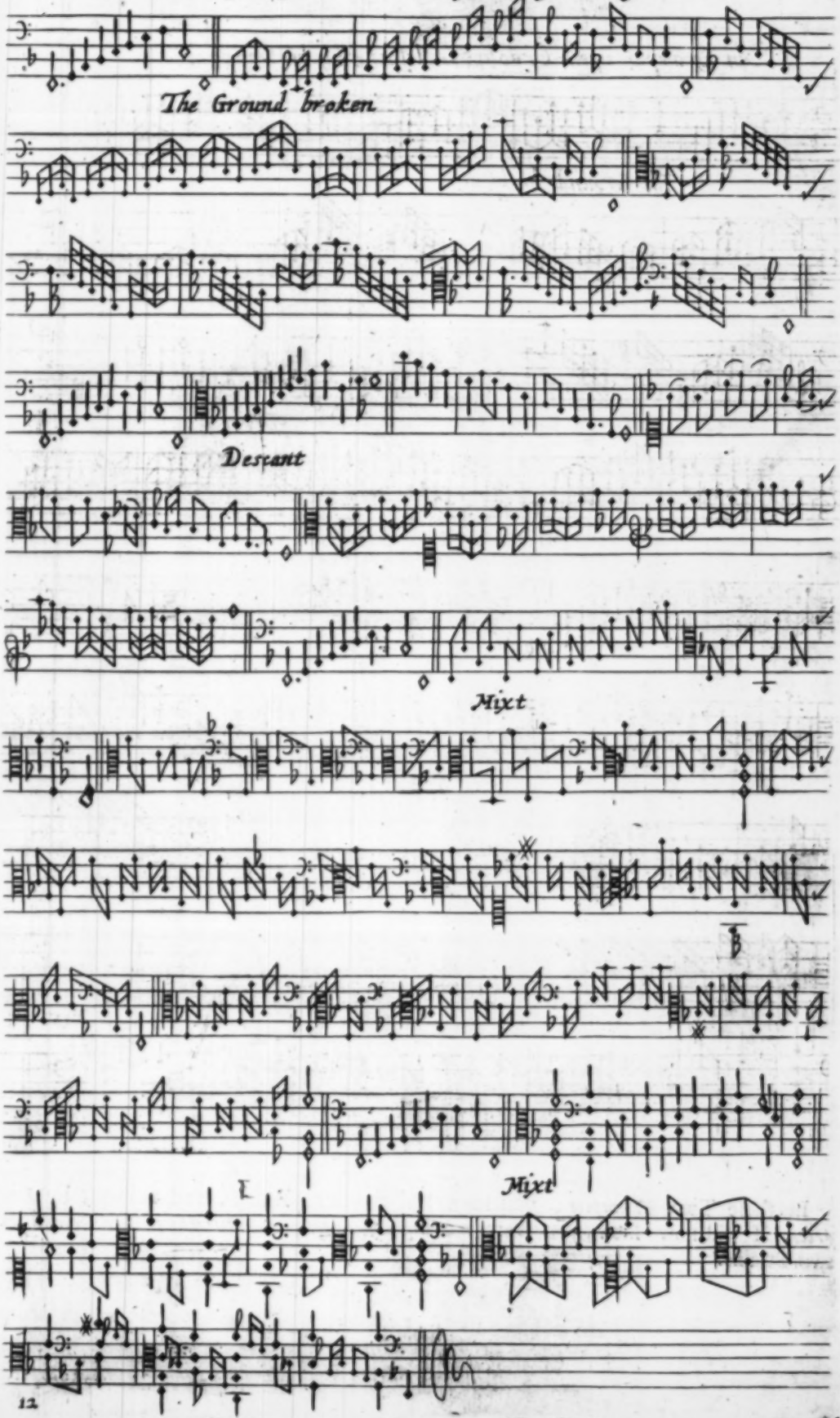
Example.



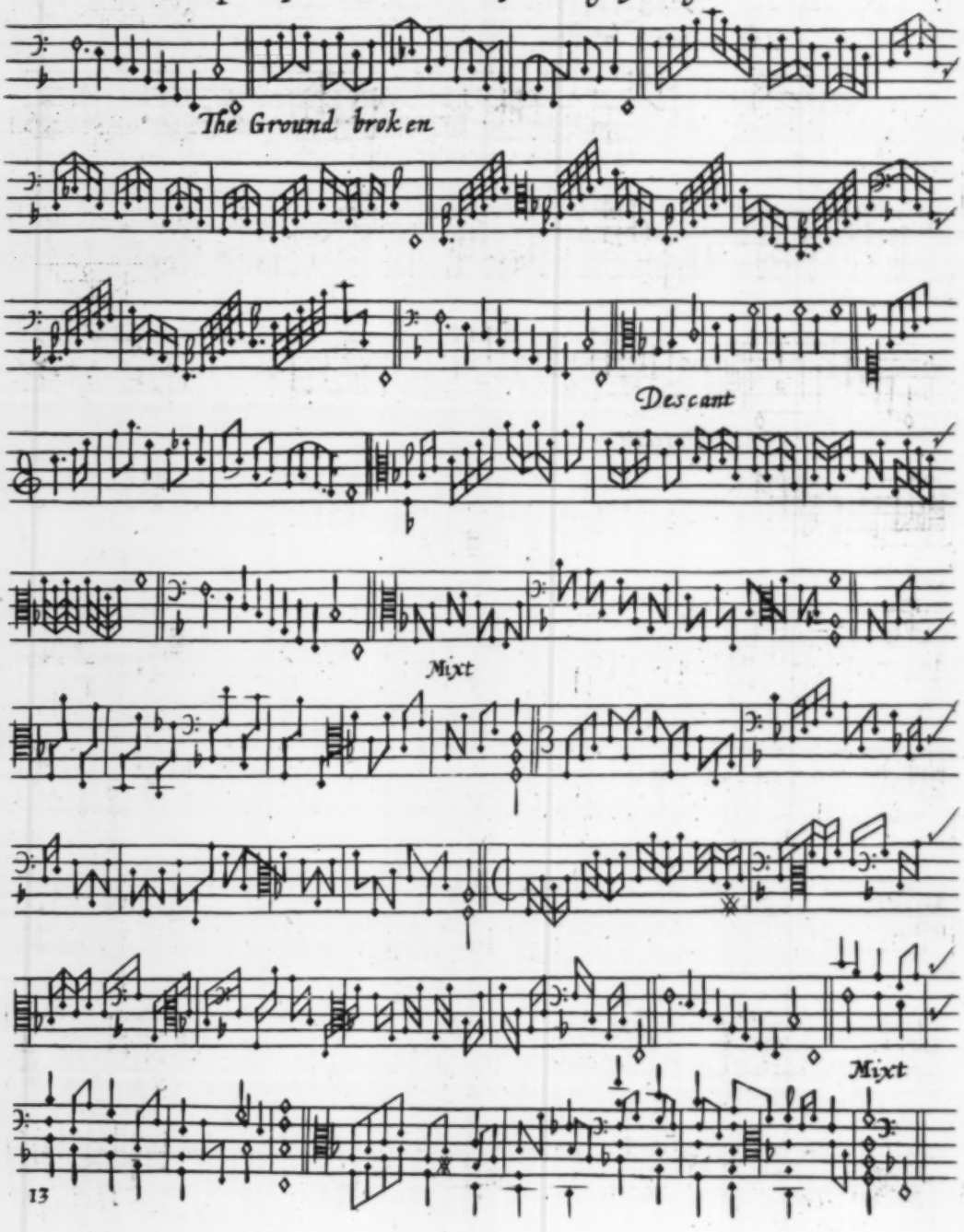
In which, the Firſt Part of the *Semibreve* in *D*, is Divided, according to the way of *Breaking* the *Ground*, and the Latter Part of it, in the way of *Deſcant*.

Hitherto, we have treated concerning the dividing of *Minims*, *Semibreves*, or *Longer-Notes*; which, duly conſidered, might alſo ſerve for *Notes* that are *Shorter*: but, that I may, as near as I can, omit nothing which may eaſe, or aſſiſt the *Young Practitioner*, I will give ſome *Examples* upon *Shorter Notes*, as *Crochets*, and *Quavers*; with ſuch Obſervations, as I think requiſite; and Firſt, of *Crochets* Riſing, and Falling, by Degrees.

An Example upon Crochets aſcending by Degrees



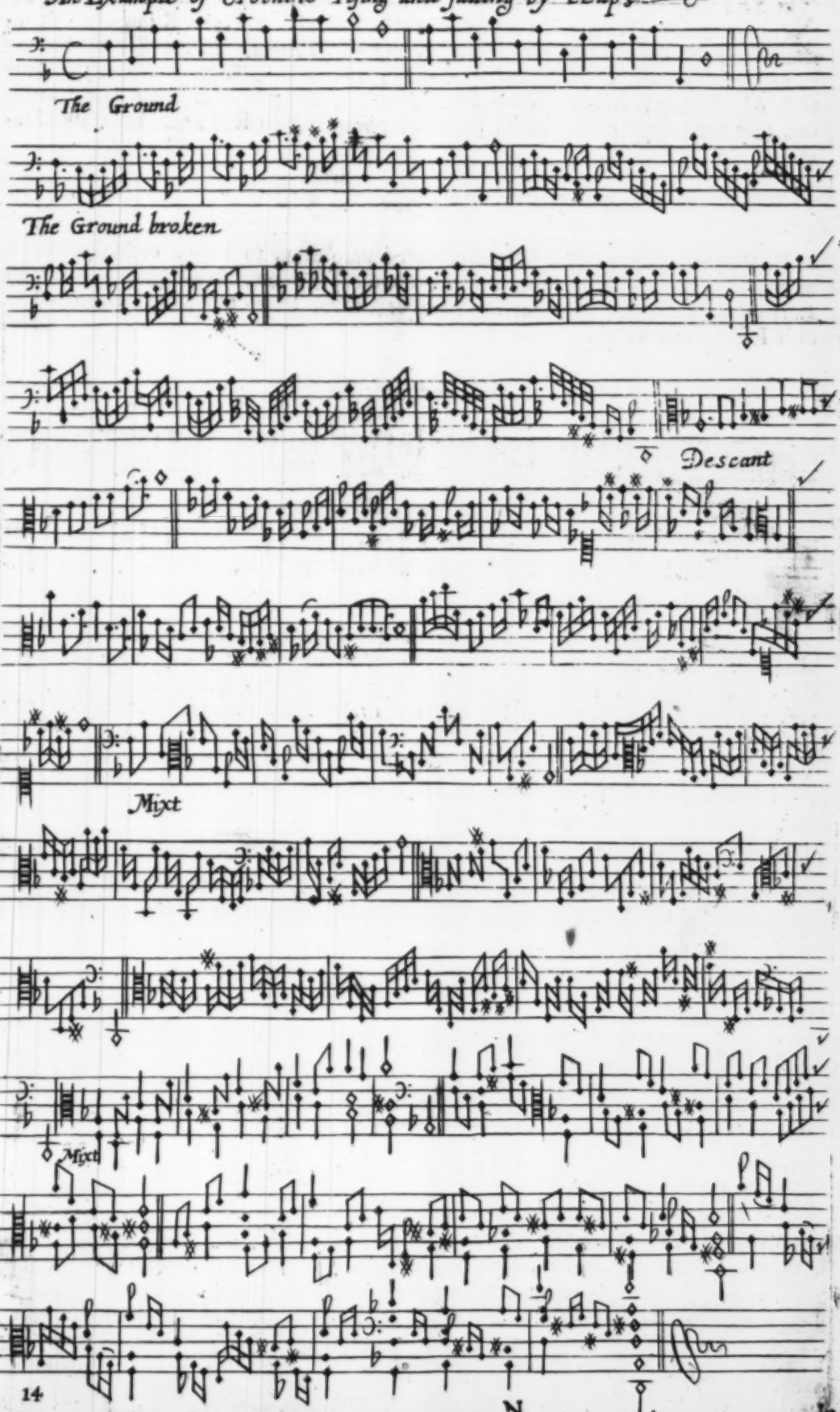
An Example upon Crochets deſcending by Degrees



In theſe Two *Examples*, you have had *Crechets*, Riſing, and Falling, by *Degrees*. I will now ſhew you them moving by *Leaps*, or *Intervalls*, in a *Ground* of two Strains.

Example.

An Example of Crochets riſing and falling by Leaps.



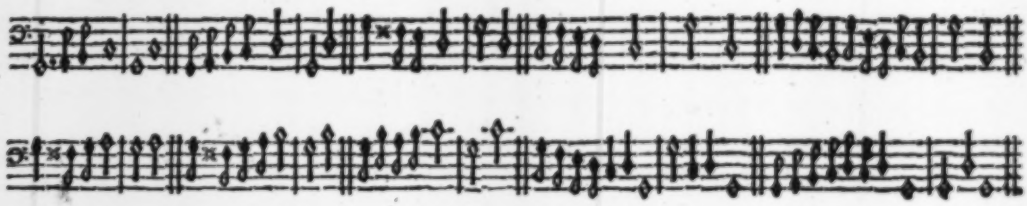
In This *Ground*, you have all the *Intervalls*, or *Diſtances*, which are in an *Octave*; for in the Firſt Strain, you have 3ds. Falling, and 4ths. Riſing; which include, (as the ſame thing,) 6ths. Riſing, and 5ths. Falling. In the Second Strain; you have, (on the contrary,) 3ds. Riſing, and 4ths. Falling; which is the ſame with 6ths. Falling, and 5ths. Riſing. And laſtly, for 7ths. you have Them included (by their Oppoſite *Octaves*) in Thoſe *Notes*, which Riſe, or Fall, by Degrees.

Of Quavers.

Quavers to be conſidered, whether they be not the *Minute Parts* of ſome longer *Note*.

If *Quavers* occurre, in a *Ground* propoſed unto you, to Play, or Make *Diviſion* upon; you are, Firſt, to conſider, whether, or no, they be not the *Minute Parts* of ſome Longer *Note*; as for *Example*; when they move by Degrees, in ſuch Inſtances as Theſe.

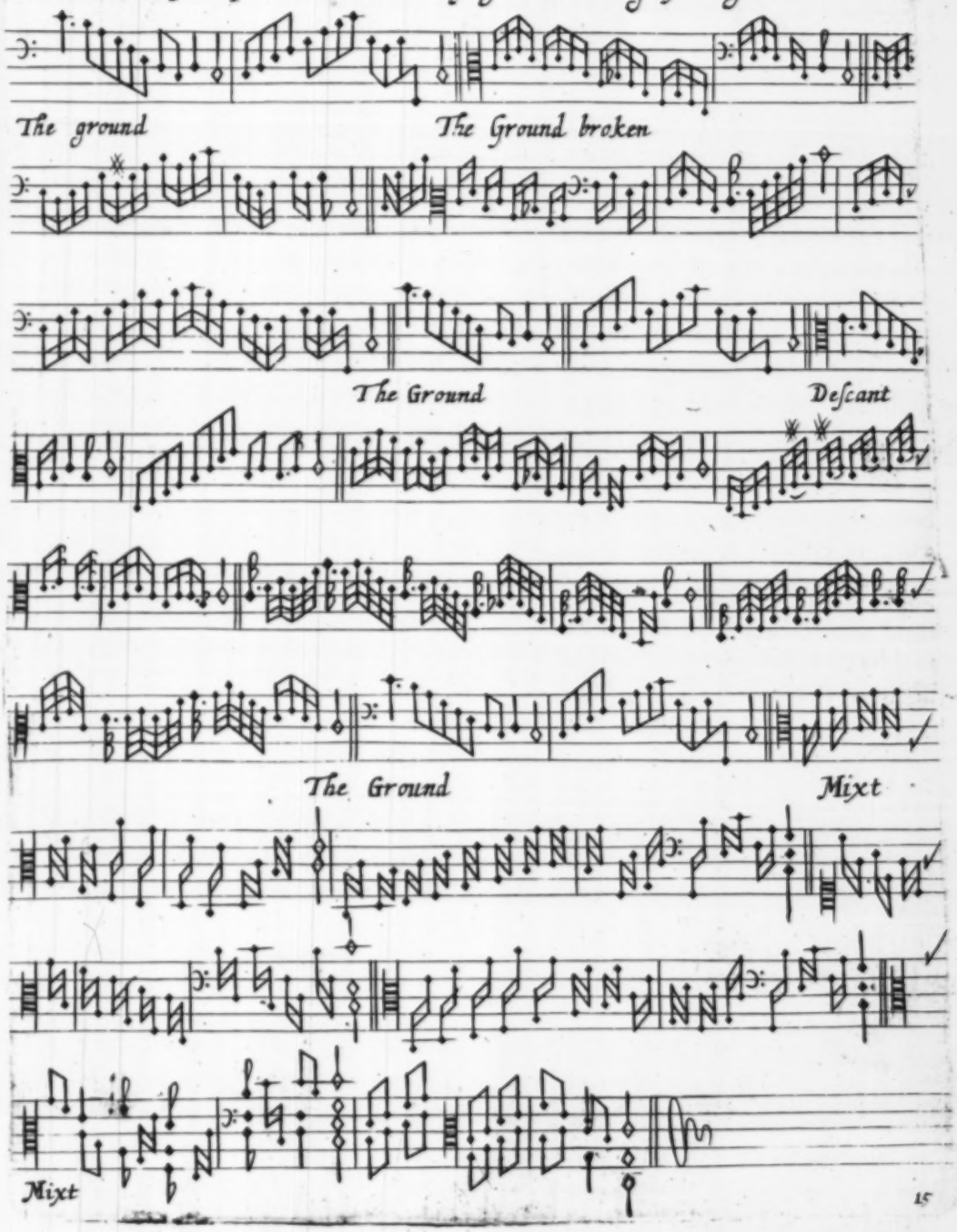
Example.



Here, they ſignifie no more then the *Plain-Notes* you ſee in the Next *Barres* after them: and therefore, if you Play upon Such *Quavers*, as though they were the ſaid *Plain-Notes*, making your *Diviſion* proceed in a contrary Motion, it may paſs for current, eſpecially in Playing to a *Ground*, *Ex tempore*. But in caſe you deſire to divide the *Quavers* Themſelves, or to Play *Deſcant*, or *Mixt Diviſion* Upon them, I will ſhew you them, according to the *Method* of our former *Examples*, both, Riſing, and Falling, by Degrees.

Example.

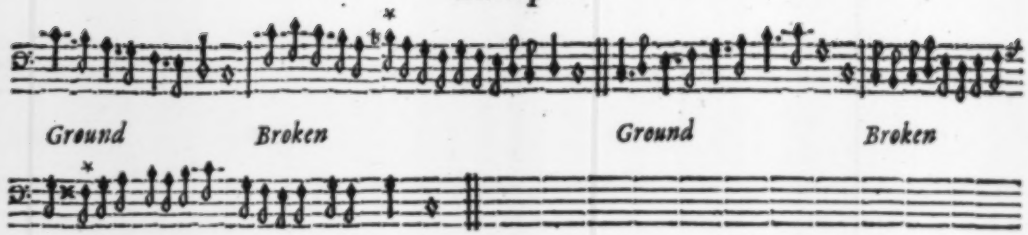
An Example upon Quavers Riſing and Falling by Degrees



The Firſt Variation of this Example, where the *Quavers* are broken into *Semi-quavers*, is a little irregular, as to what we have delivered concerning Meeting each following *Note* in the *Uniſon*, or *Octave*; for Here, each other *Quaver* is met in a *Second*. But neceſſity, and the ſhortneſs of the Diſſonance, render That excuſable in Short *Notes*, which would not be Allowed in Longer. For as *Crochets*, ſo broken into *Quavers* are not very commendable, ſo *Minims* broken into *Crochets*, after the ſame Manner, would be much worſe. But if That, *Aſcending*, or *Deſcending*, by Degrees, conſiſted of *Pricked-Notes*, Succeeded by *Notes* of the Next leſs quantity: Then, that way of Breaking would be both Regular and Commendable; as thus,

Example.

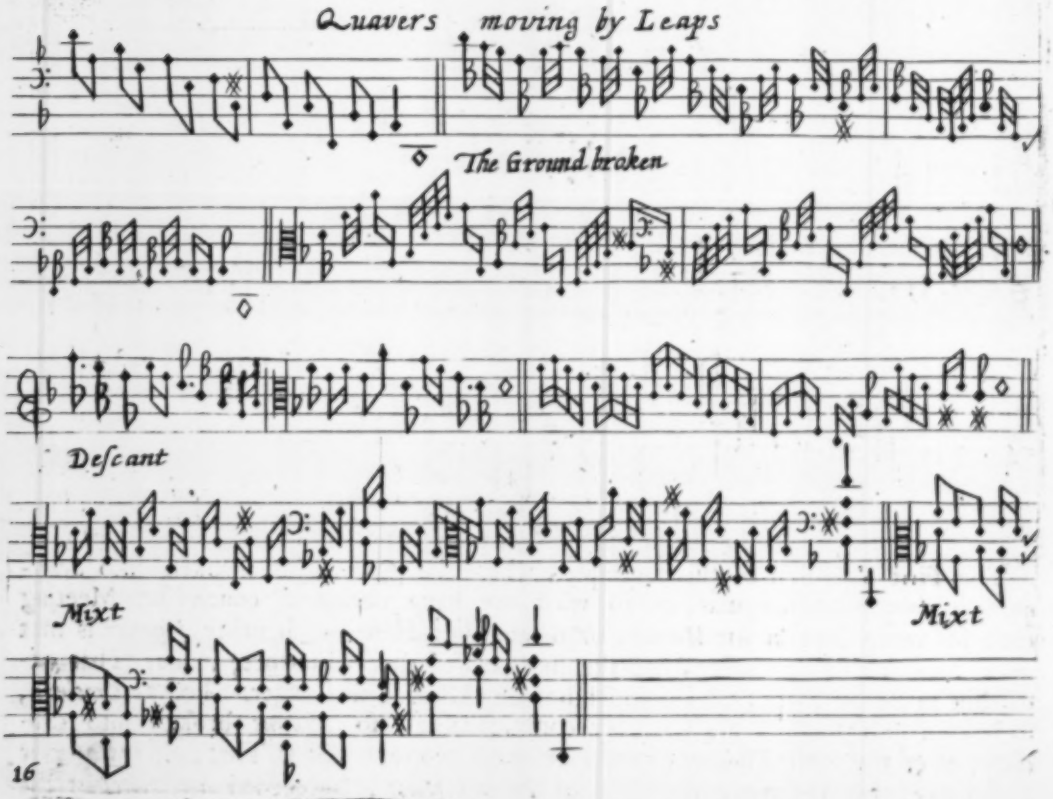
Example.



If you ask me, why I have put a *b Flat* to that *Quaver* in *B*; I anſwer; becauſe the *Diviſion Deſcends* from it to *F*, which is *Flat*. Again; in the *Other Part* which *Aſcends*, there is a *Quaver* in *F* made *Sharp*, becauſe the *Diviſion Aſcends* from it, to *B*, which is *Sharp*: Both which are grounded upon the ſame Reaſon; which is, *that in foure* Notes Aſccending, *or* Deſcending *by* Degrees, *we ſeldome exceed the diſtance of a* Full, *or* Perfect 4th. leſt we produce unto the *Eare* that harſhneſs, which is called *Relation not Harmonicall.* For though the *Leſs* 4th: (that is; when the Lower terme is *Sharp*, and the Higher, *Flat*) be moſt Frequent, and very Agreable, in *Muſicall Progreſſion*; yet when Both termes are extended, the Higher being *Sharp*, and the Lower, *Flat*: the diſtance is a *Tritone*, which is more by half a *Note*, then a *Perfect* 4th. and therefore when this happens, we commonly alter That which comes firſt in compliance To (and preparing the *Eare* For) that which is to follow.

Of *Notes* being made *Flat* or *Sharp*, in relation to the 4th. Above, or Below.

As for *Quavers* moving by *Leaps*, I have little to ſay; more then that *Grounds* ought not to conſiſt of *Notes* ſo Short, as *Quavers*, in ſuch a movement. But if ſuch *Notes* ſhould be propoſed unto you, to *Divide* upon; you may ſerve your ſelf by that *Example* you had, of *Crochets*; in making Them, *Quavers*, and the *Quavers* upon them, *Semiquavers*; or, as you ſee in this following *Example.*



By theſe *Examples*, and what hath been delivered, you ſee in what Manner *Notes* are divided; either according to the Way of *Breaking* the *Ground*; of *Deſcanting* upon it; or of *Mixt Diviſion*: which ſeverall VVayes, have been ſet down ſeperately, to give you a more Full, and Perfect Knowledge of each VVay; but you are now left to your liberty, to uſe This, or That, or Mingle One with Another, as ſhall beſt pleaſe your *Fancy*.

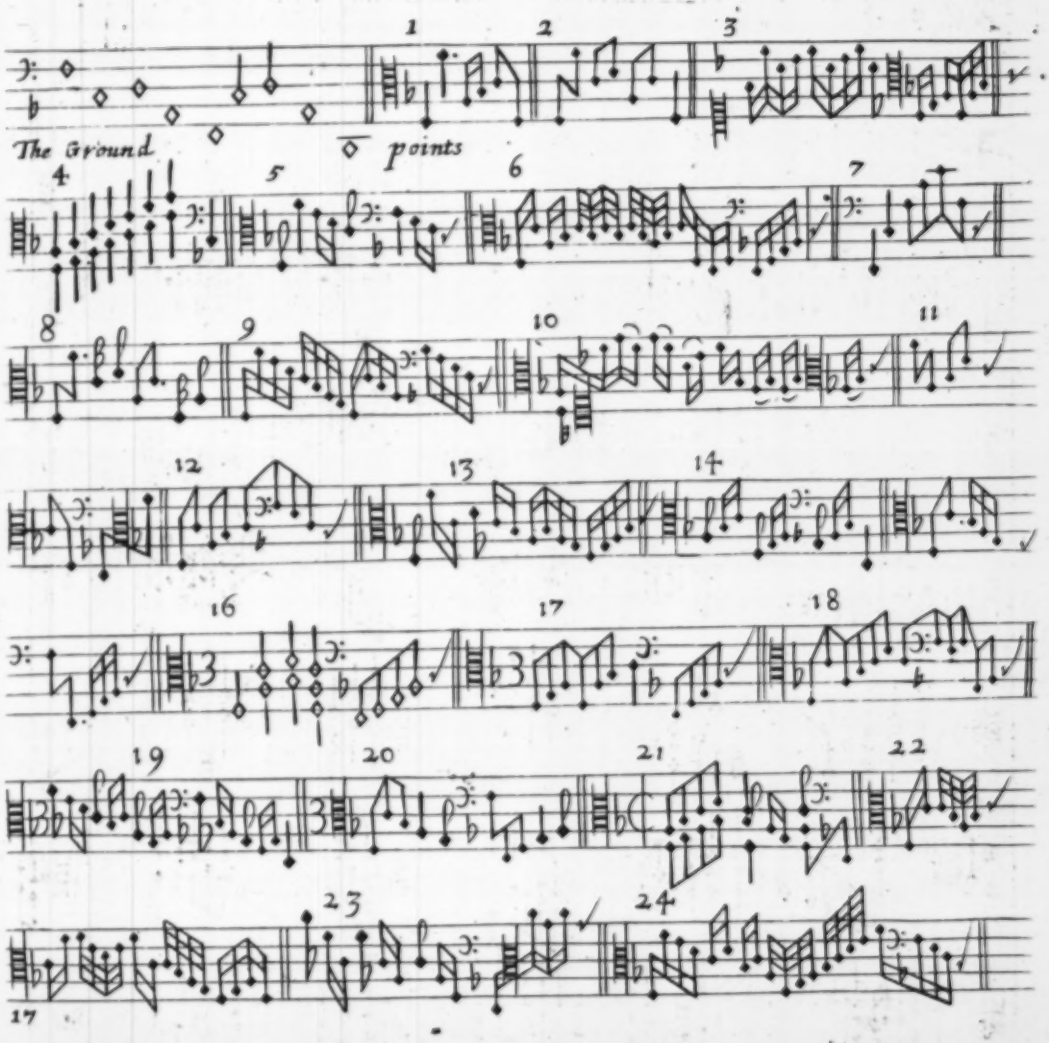
And now there remains no more to be ſaid, of *Dividing Notes*, (as I conceive) but that I give you ſome aſſiſtance, by taking you, as it were, by the *Hand*, and Leading you into the eaſieſt VVay of Playing *Extempore* to a *Ground*.

How to Play *Extempore* to a *Ground*.

Firſt; you are to make choice of ſome *Ground*, conſiſting of *Semibreves*, or *Minims*; or of *Semibreves*, and *Minims*; for ſuch ought *Grounds* to be, that are propoſed to be Played upon at Sight. Next; you ought to be provided of *Ten*, or a *Dozen Points* of *Diviſion*; (the more, the better) each conſiſting of a *Semibreve*, or *Minim*; which muſt be accomodated to the Firſt *Note*, or *Notes*, of your *Ground*.

Being thus prepared, take the Eaſieſt of the ſaid *Points*, and, by applying it Firſt to One *Note*, and Then to Another; endevour to carry it on, through the whole *Ground*. VVhen by practice you can do This; take Another *Point*, and do the like with It; and ſo from One, to Another.

I will here for your eaſe, and encouragement, furniſh you with a *Ground*, and alſo with ſome *Points*; to which, you may adde infinite more at your pleaſure.



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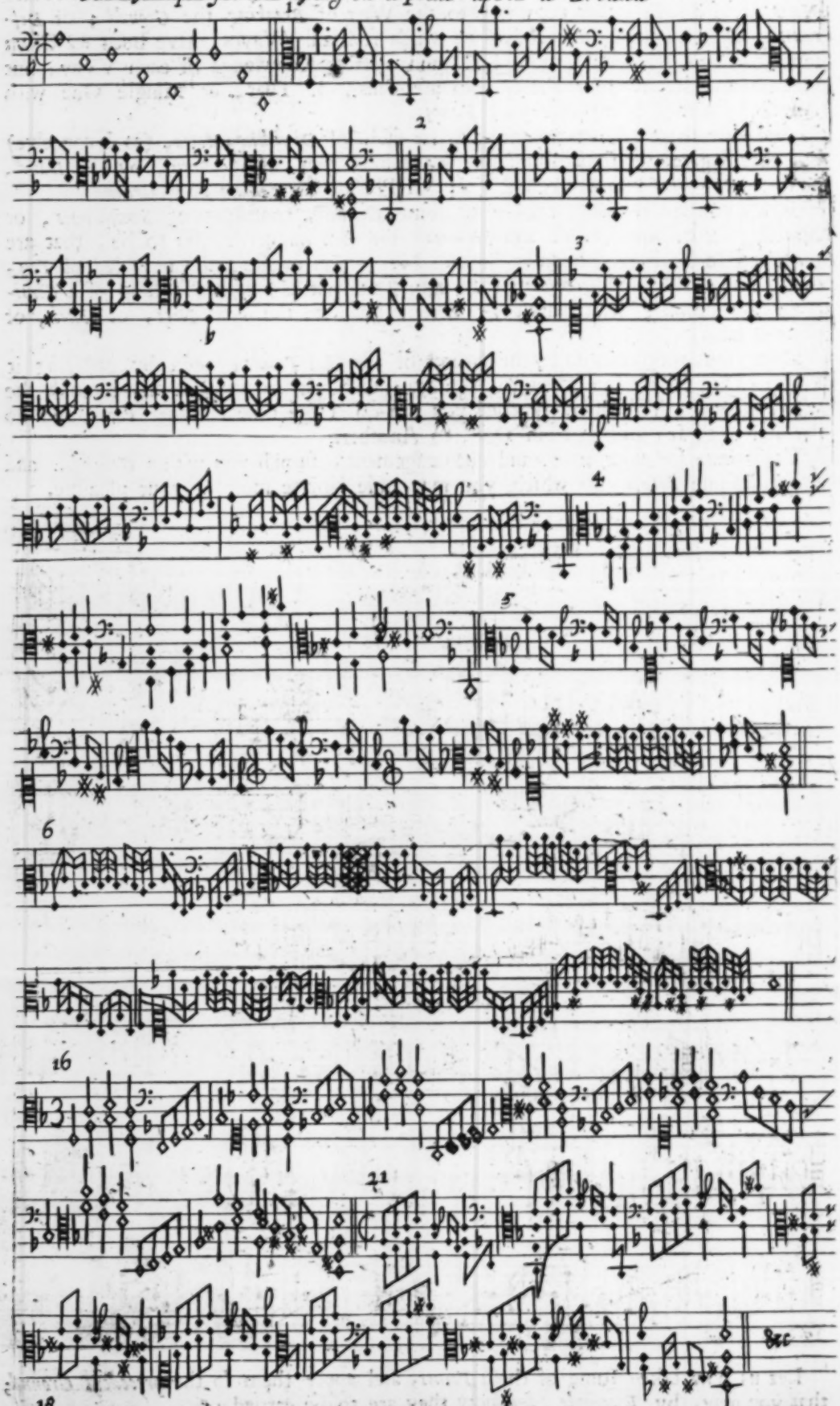
Let us now take ſome of theſe *Points*, and apply them to the *precedent Ground*; that you may, by *Example*, ſee how they are to be carried on.

An Example for carrying on a point upon a Ground



This driving, or carrying On, a *Point*, doth much eaſe the *Invention*, which hath no further trouble, ſo long as the *Point* is continued, but to place, and apply it to the ſeverall *Notes* of the *Ground*. Beſides; it renders the *Diviſion* more Uniforme, and alſo more Delightfull; provided, you do not cloy the *Eare* with too much repetition of the ſame thing; which may be avoyded by ſome little Variation, as you ſee I have done in carrying on ſome of the before-going *Points*. Alſo you have liberty to Change your *Point*, though in the Midſt of your *Ground*; or Mingle One *Point* with another, as beſt ſhall pleaſe your *Fancy*. Thus much for carrying on *Points*; and now let me advertiſe you

Concerning the ordering, and diſpoſing of Diviſion.

VVhen you are to Play *Diviſion* to a *Ground*, I would have you Firſt Play over, the *Ground* it ſelf; for theſe Reaſons. (1) That Others may heare what *Notes* you divide upon. (2) That your ſelf may be better poſſeſſed of the *Ayre* of the *Ground*, in caſe you know it not before. (3) That he who Playes the *Ground* unto you may better perceive your *Time*, or *Meaſure*. The *Ground* Played over, you may *Break* it, into *Crochets*, and *Quavers*, or Play *Slow Deſcant* to it, which you pleaſe. If your *Ground* be of Two or Three Strains, you may do by the Second, or Third, as by the Firſt. This done, and your *Ground* beginning over again; you may then *Break* it into *Diviſion* of a *Quicker Motion*; driving on ſome *Point*, or *Points*, as hath been ſhewed. When you have proſecuted that Manner of Play, ſo long as you pleaſe; and ſhewed ſome *Command* of *Hand*; you may fall off to *Slower Deſcant*, or *Binding Notes*, as you ſee cauſe; Playing alſo Sometimes Lowd, or Soft, to expreſs Humour and draw on Attention.

After this, you may begin to Play ſome *Skipping Diviſion*, or *Points*, or *Tripla's*, or what your preſent *Fancy*, or *Invenſion* ſhall prompt you to; changing ſtill from one Variety to another; for, Variety it is, which chiefly pleaſeth. Without which the beſt *Diviſion* in the World ſtill continued would become Tedious to the *Hearer*; and therefore you muſt ſo place and diſpoſe your *Diviſion*, that the Change of it from One kind to Another, may ſtill beget a new attention. And this is generally to be obſerved, whether your *Ground* conſiſt of One, or more *Strains*, or be a *Continued Ground*, of which I muſt alſo ſpeak a little.

A *Continued Ground*, uſed for Playing, or Making *Diviſion* upon, is (for the moſt part) the *Through-Baſſe*, of ſome *Motett*, or *Madrigall*, propoſed, or ſelected, for That purpoſe. This, after you have Played Two or Three *Semibreves* of it, Plain; to let the *Organiſt* know your *Meaſure*; you may begin to divide, according to your *Fancy*, or the former *Inſtructions*; untill you come near ſome *Cadence*, or *Cloſe*; where, I would have you ſhew ſome Agility of *Hand*. Here, (if you pleaſe) you may reſt a *Minim*, two, or three, letting the *Ground* go on, and then come in with ſome *Point*: after which you may fall to *Deſcant*, *Mixt-Diviſion*, *Tripla's*, or what you pleaſe. In this manner, Playing ſometimes *Swift Notes*, ſometimes *Slow*; changing from This, to That Sort of *Diviſion*, as may beſt produce Variety; you may carry on the reſt of the *Ground*; and if you have any thing more excellent then other, reſerve it for the Concluſion.

Of Compoſing Diviſion *for One* Viol *to a* Ground.

When you compoſe *Diviſion* to a *Ground*, endevour to make it eaſie for the *Hand*; for, of things equally excellent in their *Compoſition*, That is alwayes to be preferred, which is more eaſie to be performed. Hence, we may conclude, that no man is fit to compoſe *Diviſion* to a *Ground*, (how great a *Muſitian* ſoever he be) unleſs he underſtand the *Neck* of the *Inſtrument*, and the *Method* of *Fingering*, belonging to it.

This is all I have to ſay concerning *Diviſion* for One *Viol*; more then that I would have you peruſe the *Diviſions* which other men have made opon *Grounds*; as thoſe of Mr. *Henry Butler*, Mr. *Daniel Norcome*, and divers other Excellent Men

of

of this our Nation, (who, hitherto, have had the prehemimence for this particular *Inſtrument*) obſerving, and Noting in their *Diviſions*, what you find beſt worthy to be imitated.

Of two Viols *Playing together to a* Ground.

After this diſcourſe of *Diviſion* for One *Viol*; I ſuppoſe it will not be unſeaſonable, if I ſpeak ſomething of *Two Viols* Playing together to a *Ground*; in which kind of *Muſick*, I have had a little experimentall knowledge; and therefore will deliver it in ſuch order as I have known the Practice of it; referring the Improvement thereof to further Experience.

Let the *Ground* be Pricked down in three Severall Papers: One, for him who Playes on the *Organ*, or *Harpſecord*; and the Other Two, for them that Play on the *Viols*; which, for *Order*, and *Brevity*, I will diſtinguiſh by three *Letters*: *Viz.* *A.* for *Organiſt*; *B.* for *Firſt Baſſe*, and *C.* for the *Second*.

Each of theſe having the Same *Ground* before him, they may all begin together; *A.* and *B*, Playing the *Ground*, and *C.* *Deſcanting* to it in *Slow Notes*, or ſuch as may ſute a *Beginning*.

This done; let *C.* Play the *Ground*, and *B.* *Deſcant* to it, as the Other had done before; but with ſome little *Variation*. If the *Ground* conſiſt of *Two Strains*, the like may be done by the Second; One, ſtill Playing the *Ground*, whilſt the Other *Deſcants*, or *Divides* upon it.

The *Ground* thus Played over; *C.* may begin again, and Play a *Strain* of *Quicker Diviſion*; which ended, let *B.* anſwer the Same, with Another, Something Like it, but of a little more *Lofty Ayre*; for the better performance whereof, (if there be any difference in the *Hands*, or *Inventions*,) I would have the better *Invention Lead*, but the more able *Hand* ſtill *Follow*, that the *Muſick* may not ſeem to go leſs in performance.

When the *Viols* have thus (as it were) Vied, and revied, to one another; *A.* (if he have *Ability* of *Hand*,) may, upon a Signe given him, put in his *Strain* of *Diviſion*; the *Two Viols* Playing, One of them the *Ground*, and the Other *ſlow Deſcant* to it. *A.* having ended his *Strain* of *Diviſion*; the ſame may be anſwered, Firſt, by One *Viol*, and then by Another.

Having anſwered One Another in this Manner, ſo long as they think fit; the *Two Viols* may divide a *Strain Both* together; conſiſting of *Crochets*, *Quavers*, or *Semiquavers*, as they pleaſe; in which doing; let *B.* *Break* the *Ground*, according to the *Wayes* mentioned, *Pag.* 22, 23. and if Neceſſity, or his own *Fancy*, move him to fetch a *Compaſs*; let it be done in moving to the *Octave*, *upward*, or *downward*; returning back, either to end upon the *Note* it Self, or make a *Tranſition* to the *Note* following. By this, *C.* knowing *B*'s *Motion*, he knows how to avoyd running into the ſame; and therefore will move into the 3$^{d.}$ or 5$^{th.}$ according to the *Way* of *Deſcant*. Thus much in relation to the preſent *Note*, or *Note Divided*.

Now, for meeting the *Next Note*, let *C.* take theſe *Obſervations*. (1) That whereas *B.* in *Breaking* the *Ground*, doth meet every *Next Note*, in the *Uniſon*, or *Octave*; his ſecureſt *Way* is to meet the ſaid *Next Note* in a 3$^{d.}$ or in a 5$^{th.}$ if their *Motions* be contrary. (2) That ſuch *Notes* of the *Ground* as require a 6$^{th.}$ to be joyned to them, may be met either in the 6$^{th.}$ or in the 3$^{d.}$ (3) That at a *Cloſe*, or upon ſuch *Notes* as ſignifie a *Cadence*, he may (after he hath divided the ſuppoſed *Binding Note*) meet the *Cadent Note* of the *Ground*, in an *Uniſon*, or *Octave*.

Theſe *Directions* obſerved, the *Two Viols* may move a whole *Strain* together, in *Extemporary Diviſion*, without any remarkable claſhing in 5$^{ths.}$ or 8$^{ths.}$

When they have proceeded thus far; *C.* may begin ſome *Point* of *Diviſion*, of the lenghth of a *Breve*, or *Semibreve*, naming the Word *Breve*, or *Semibreve*, by which *B.* may know his *Intention*: which ended; let *B.* anſwer the ſame, upon the ſucceeding *Note*, or *Notes*, to the like quantity of *Time*; taking it in that Manner, One after Another, ſo long as they pleaſe; which done, they may betake

take themſelves to *Another Point*, of a different *Length*, which will produce a *New Variety*.

This conteſt, in *Breves*, *Semibreves*, or *Minims*, being ended, they may give the Signe to *A.* if (as I ſaid) he have *Ability* of *Hand*, that he may begin *His Point*, as they had done, One to Another; which *Point* may be anſwered by the *Viols*, either Severally, or Joyntly; if Joyntly, it muſt be done according to the former *Inſtructions* of dividing Together; Playing ſtill *Slow Notes*, whilſt *A. Divides*.

When this is done, *Both Viols* may Play another *Strain* together, either in *Quick*, or *Slow Notes*, which they pleaſe; and if the *Muſick* be not yet ſpun out to a ſufficient *Length*, they may then begin to Play *Tripla's*, and *Proportions*, anſwering One Another, either in *Whole Strains*, or in *Parcels*; and after That, joyn together in a *Thundering Strain* of *Quick Diviſion*, with which they may conclude; or elſe, with a *Strain* of *Slow*, and *Sweet Notes*; according as may beſt ſuit the circumſtance, of *Time*, and *Place*.

I have known this kind of *Extemporary Muſick*, ſometimes (when it was performed by *Hands* accuſtomed to Play together) paſs off, with greater *Applauſe*, then thoſe *Diviſions*, which had been the moſt Studiouſly Compoſed.

Some Obſervations, *in Compoſing* Diviſions, *of Two, and Three* Parts.

Now; in Compoſing *Diviſion* for *Two Baſſe Viols*, you may follow this *Method*, more, or leſs, as you pleaſe; moulding it into what form you like beſt; as making ſometimes *This*, ſometimes *That Part*, move *Above*, or *Below*: ſometimes anſwering One Another; and ſometimes joyning them, in *Diviſion*, *Both* together; ſometimes in *Slow*, ſometimes in *Quick Motions*; ſuch, as may beſt produce *Variety*: But, after their anſwering One Another by Turns, I would alwayes have them joyn Together, in ſome *Strain* of *Diviſion*; with which, or with ſome *Slow*, and pleaſing *Deſcant*, you may conclude your *Compoſition*. Two Baſſes.

If you make *Diviſion* for *Two Trebles*; *Both* muſt be in the way of *Deſcant* to the *Ground*: and when they move in *Quick Notes*, *Both Together*; their moſt uſuall paſſage will be in 3ds. or 6ths. to One Another; ſometimes, an intermixture with other *Concords*; but ſuch, as muſt ſtill have relation to the *Ground*. As for their anſwering One Another; their ſeverall *Motions*, and *Changes*, in order to *Variety*; the ſame is underſtood as of the *Former*. Two Trebles.

In *Compoſing*, for a *Treble*, and *Baſſe*, you are to conſider the *Nature*, and *Compaſſe* of either *Part*; framing your *Diviſion* according thereunto; which in the *Higher Part*, will be *Deſcant*; in the *Lower*, a more frequent *Breaking* of the *Ground*. Treble and Baſſe.

The ſame regard, to the *Nature* of the *Parts*, muſt be had in *Compoſing* for *Two Trebles*, and a *Baſſe*; or for *Two Baſſes*, and *One Treble*. Two Trebles and Baſſe.

In *Diviſions* made for *Three Baſſes*, every *Viol* acts the *Treble*, *Eaſſe*, or *Inward Part*, by *Turns*. But here you are to Note, that *Diviſions*, of *Three Parts*, are not uſually made upon *Grounds*; but rather *Compoſed* in the way of *Fancy*: beginning with ſome *Fuge*; then falling into *Points* of *Diviſion*; anſwering One Another; ſometimes Two anſwering One, and ſometimes, All joyning Together in *Diviſion*; But commonly, Ending in Grave, and Harmonious *Muſick*. Two Baſſes and a Treble. Three Baſſes.

Howbeit; if, after each *Fancy*, there follow an *Aire*, (which will produce a pleaſing *Variety*;) the *Baſſes* of *Theſe*, conſiſting of *Two*, *ſhort Strains*; differ very little from the *Nature* of *Grounds*; as may be ſeen in the *Baſſe* deſigned for the *Organ*, or *Harpſecord*.

Theſe *Aires*, or *Allmains*, Begin like *Other Conſort-Aires*; after which they Repeat the *Strains*, in divers *Variations* of *Diviſion*; *One Part* anſwering *Another*, as formerly mentioned.

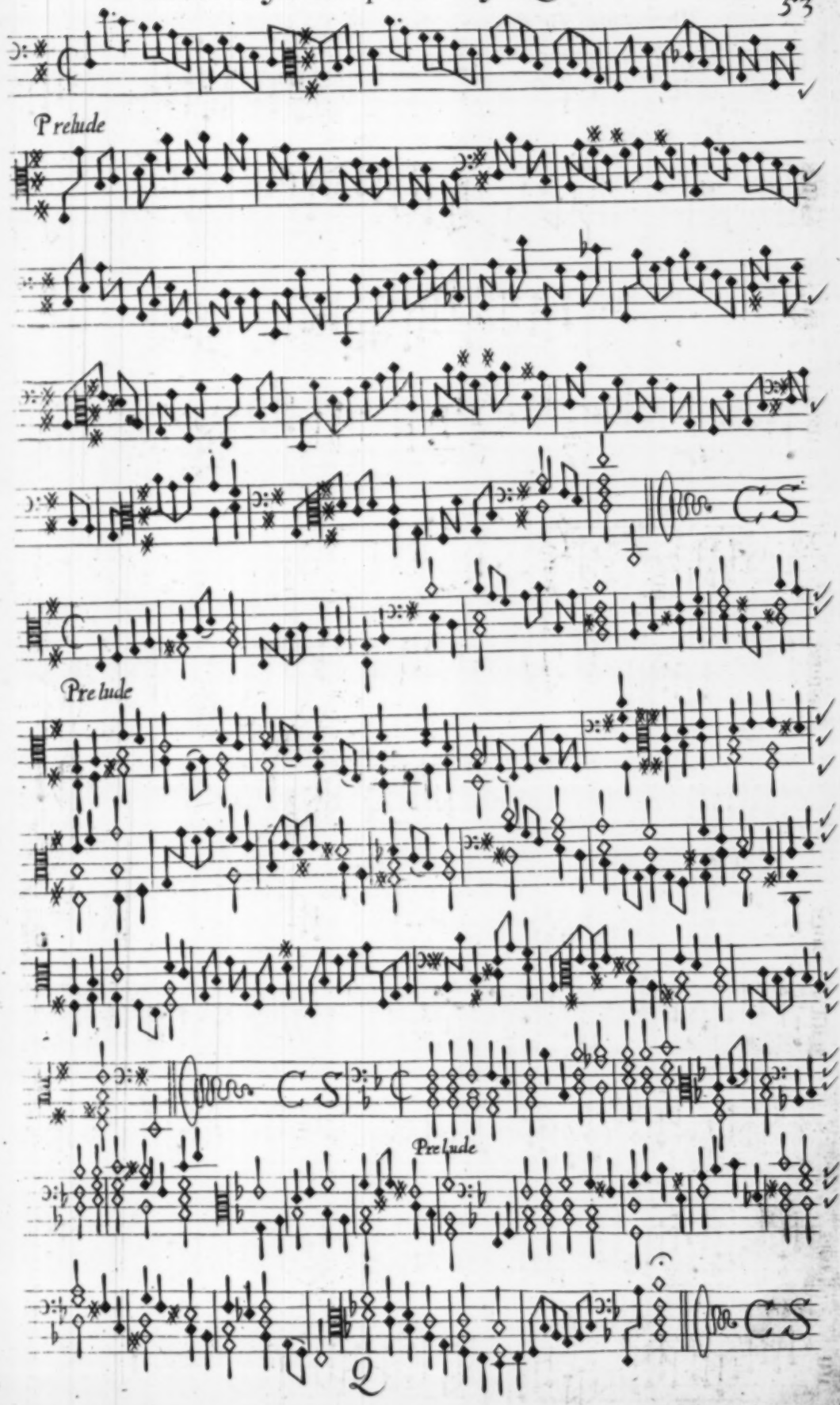
In theſe ſeverall Sorts of *Diviſion*, both for *Two*, and *Three Parts*, my Self (amongſt Others more Excellent) have made divers *Compoſitions*; which, perhaps might be ſerviceable to *Young Muſitians*; either for their *Practice*, or *Imitation*; but the *Charge* of *Printing Diviſions*, (which cannot be well expreſſed unleſſe by *Cutts*

in *Copper*) doth make That kind of *Muſick*, leſs communicable. But, if you deſire *Written Coppies* of *Diviſions*, made for *Two*, or *Three Parts*, (a thing moſt neceſſary to thoſe who intend to *Compoſe* ſuch like themſelves) none hath done More in That kind, then the ever Famous, and moſt Excellent *Compoſer*, in all Sorts of *Modern Muſick*, Mr. *John Jenkins*. And here might I mention (were it not out of the *Rode* of my *Deſigne*) diverſe Others; moſt Eminent Men of this our Nation; who, for their Excellent, and Various *Compoſitions*, eſpecially for *Inſtruments*, have, in my Opinion, far out-done thoſe Nations ſo much cryed up for their Excellency in *Muſick*: but my naming them would ſignifie little, as to any Addition to their Reputations: they being ſufficiently known, and honored, by their own *Works*: neither had I taken upon me, to nominate any Perſon, had it not been upon the neceſſary accompt of *Diviſion-Muſick*; the peculiar Subject of my now ended Diſcourſe.

ADVERTISEMENT.

Having this opportunity, I cannot but advertiſe my *Reader*; that in the yeer, 1655. a little Book of Doctor *Campians* was Printed, with ſome ſhort *Annotations*, which I had formerly added thereunto, at the Requeſt of a Worthy Friend; to ſolve ſuch doubts as occurred to him in reading the ſaid Book. Theſe, I ſhould ſcarce have thought worth owning, though they had been ſet out to their beſt advantage; but in that manner they are Printed (the Letters and Marks being left out, which pointed to what words of the Text they had relation) I was much troubled and aſhamed at the ſight of them. Beſides, there are ſome words miſprinted, others quite left out; which deſtroyes the Senſe of what I intended. As for Inſtance, In my ſhort *Expoſition* of the *Gamut*, or *Scale* of *Muſick*, which follows the Doctors Preface, (in the tenth Line after the Title) where (ſpeaking of the *Cliffs*) I ſaid, *they open the meaning of the* Song *unto us*, it is Printed Longs *unto us*. Again; In the ſame Page (Line fourteenth and fifteenth) where I ſaid, *when you look upon any* Song *or* Piece *of* Muſick, *you commonly ſee five* Rules, *&c.* the words *you commonly ſee*, are quite left out. Moreover; at the end of the ſaid *Expoſition* of the *Gam-ut*, there is ſet an *Example* of *Notes*, and their value, different from that which my words do there explicate. This I thought fit to Publiſh, as well for my own Vindication, as Correction of the ſaid Faults.

As for the Faults of this Preſent Book, whether relating to the *Text*, or to the *Figures*, I hope they are not remarkable. Only, that the *Examples* (being cut and ingraven by thoſe not accuſtomed to that kind of *Work*, nor acquainted with *Muſick-Notes*) are, in ſome places (though true) not ſo fair and formall to the Eye as I could wiſh. What failings may appear in the Diſcourſe it ſelf; which, perhaps, by a longer conſideration, might have been avoided, Importuned Haſt muſt plead a pardon for them.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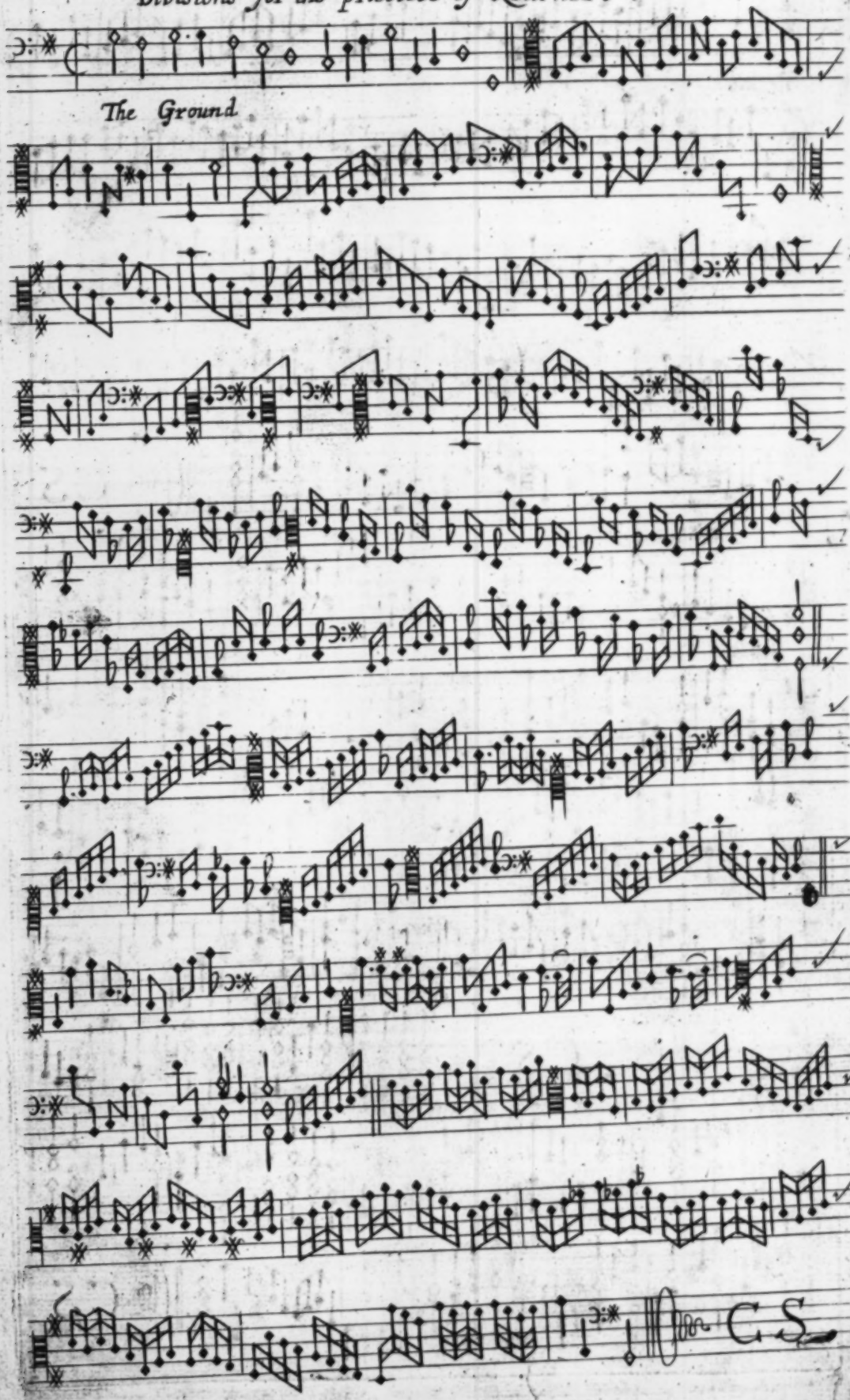

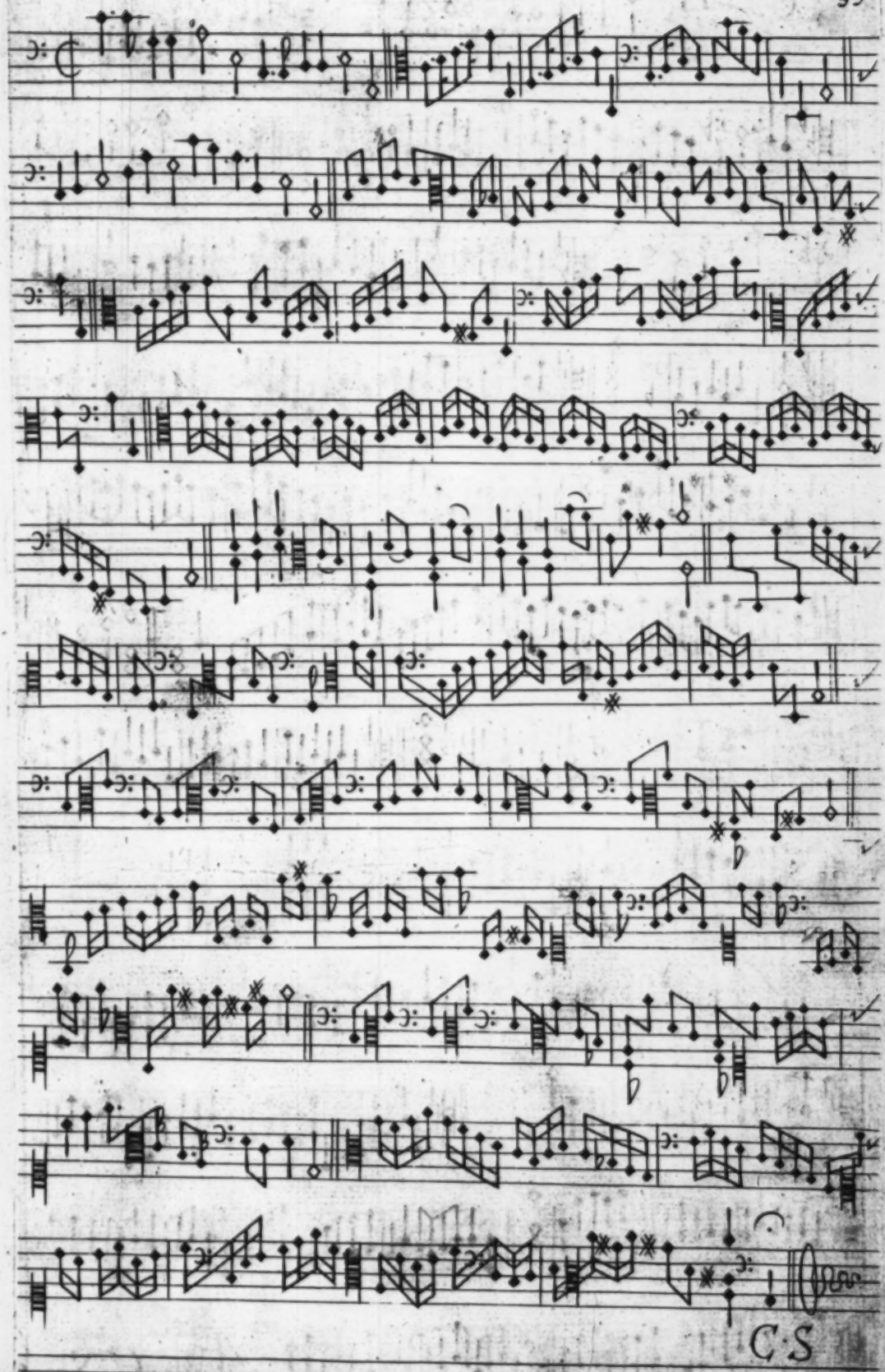
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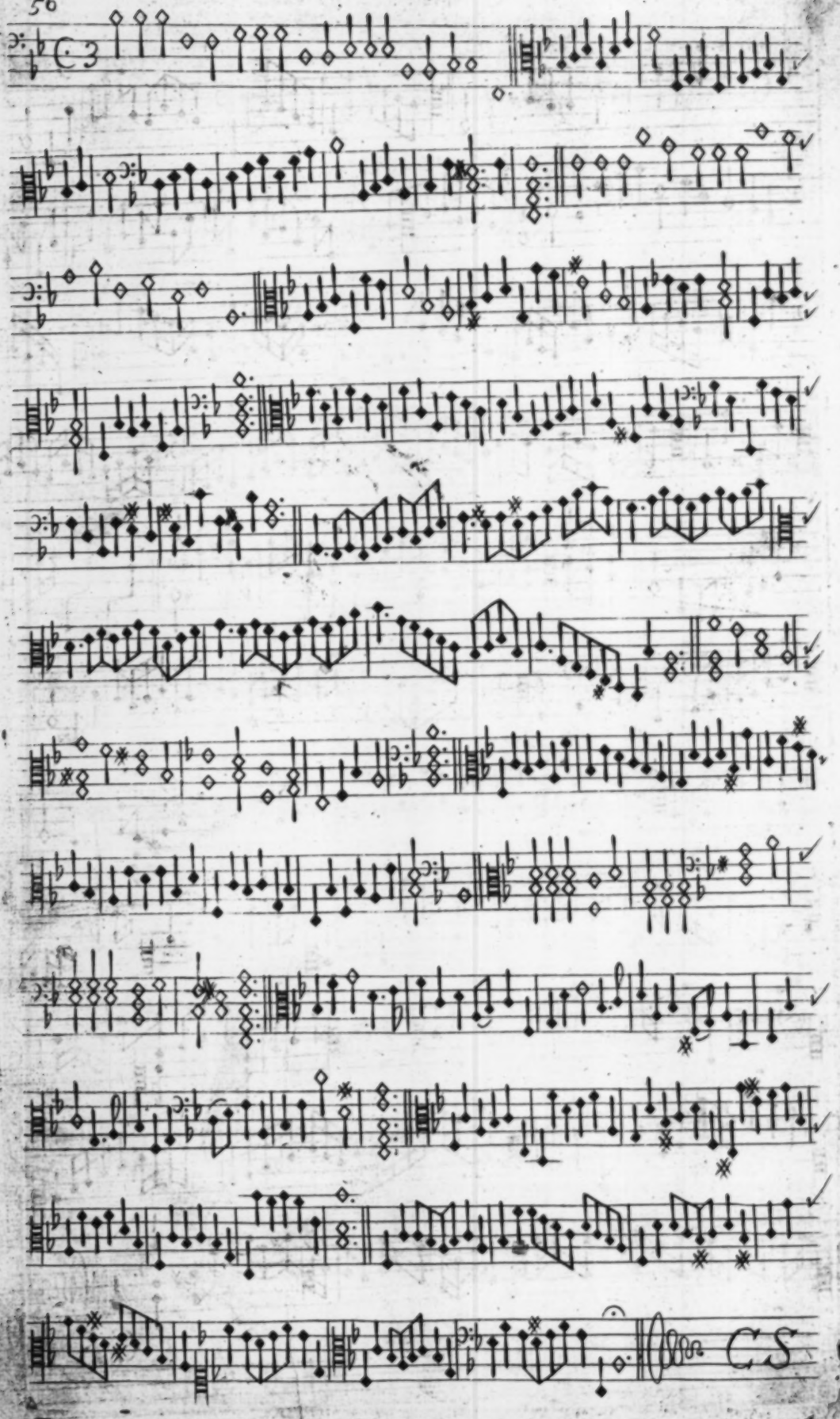

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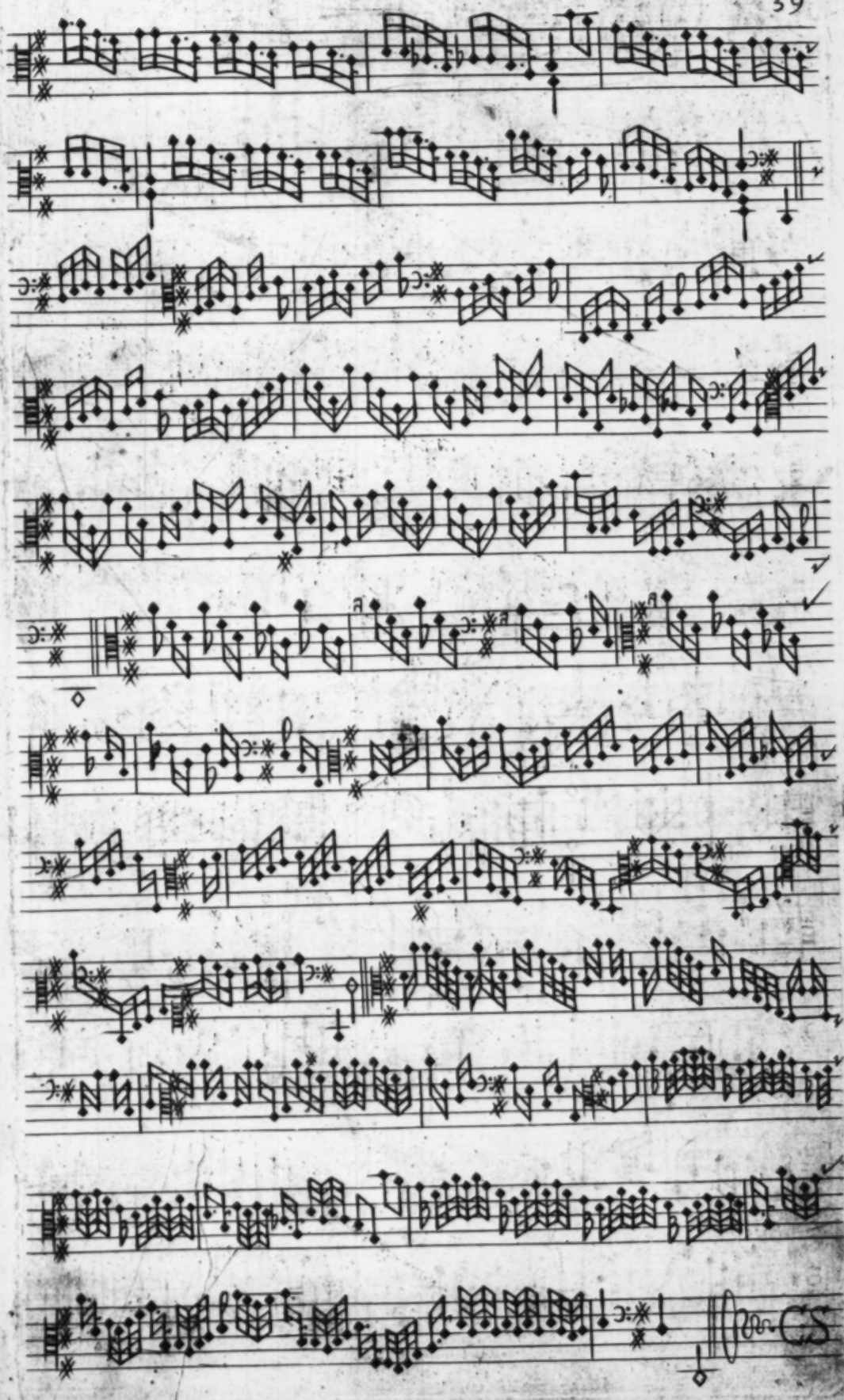

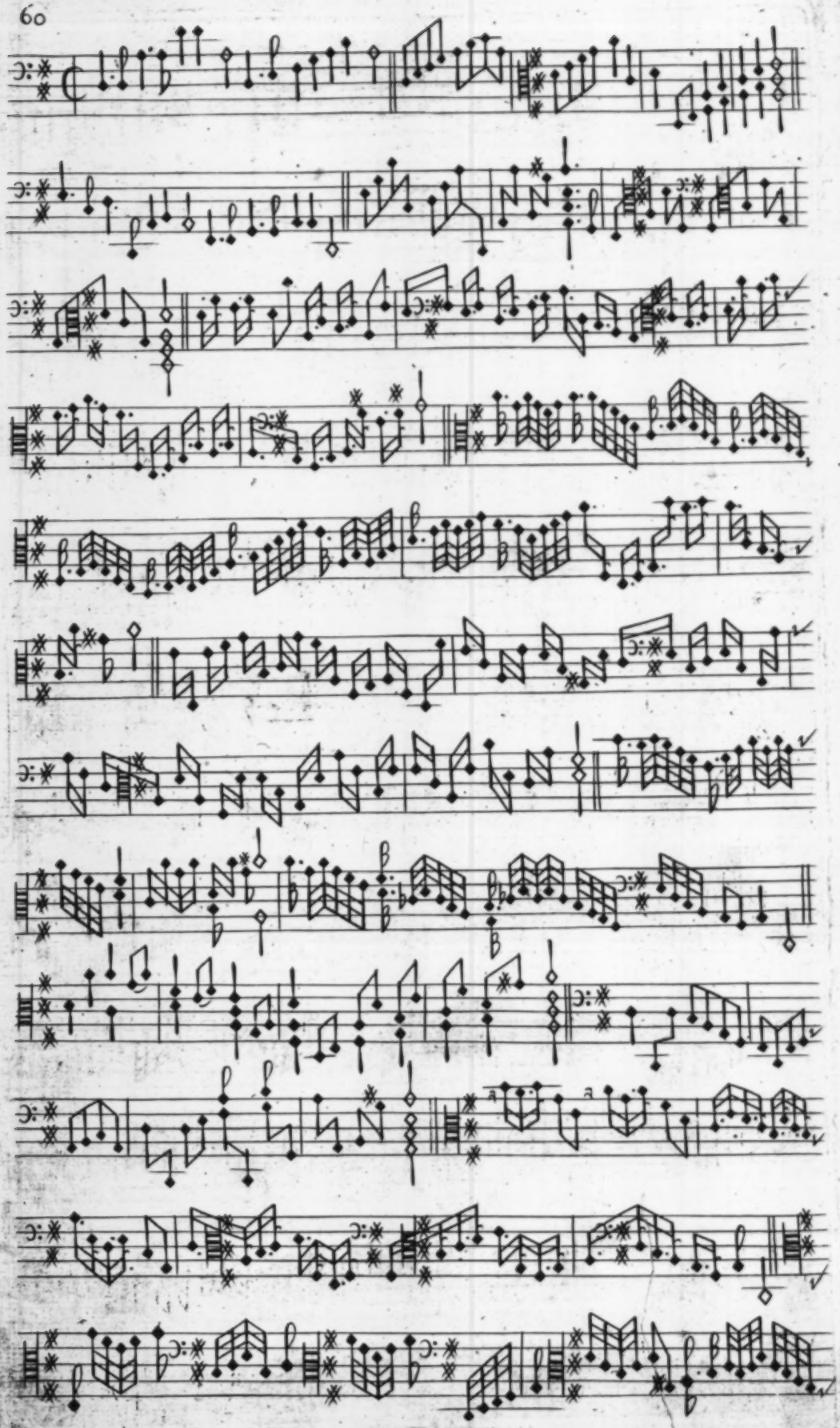

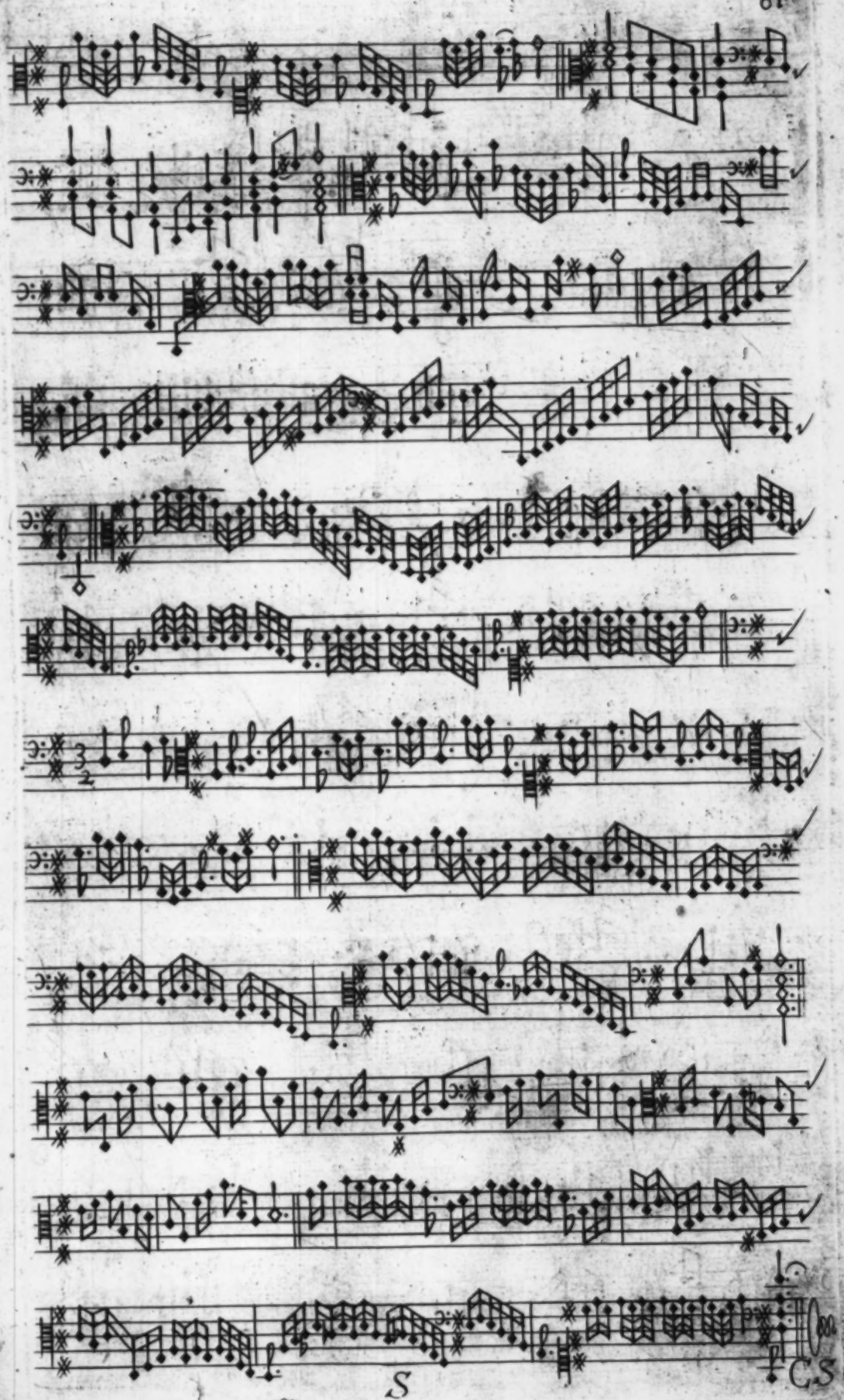
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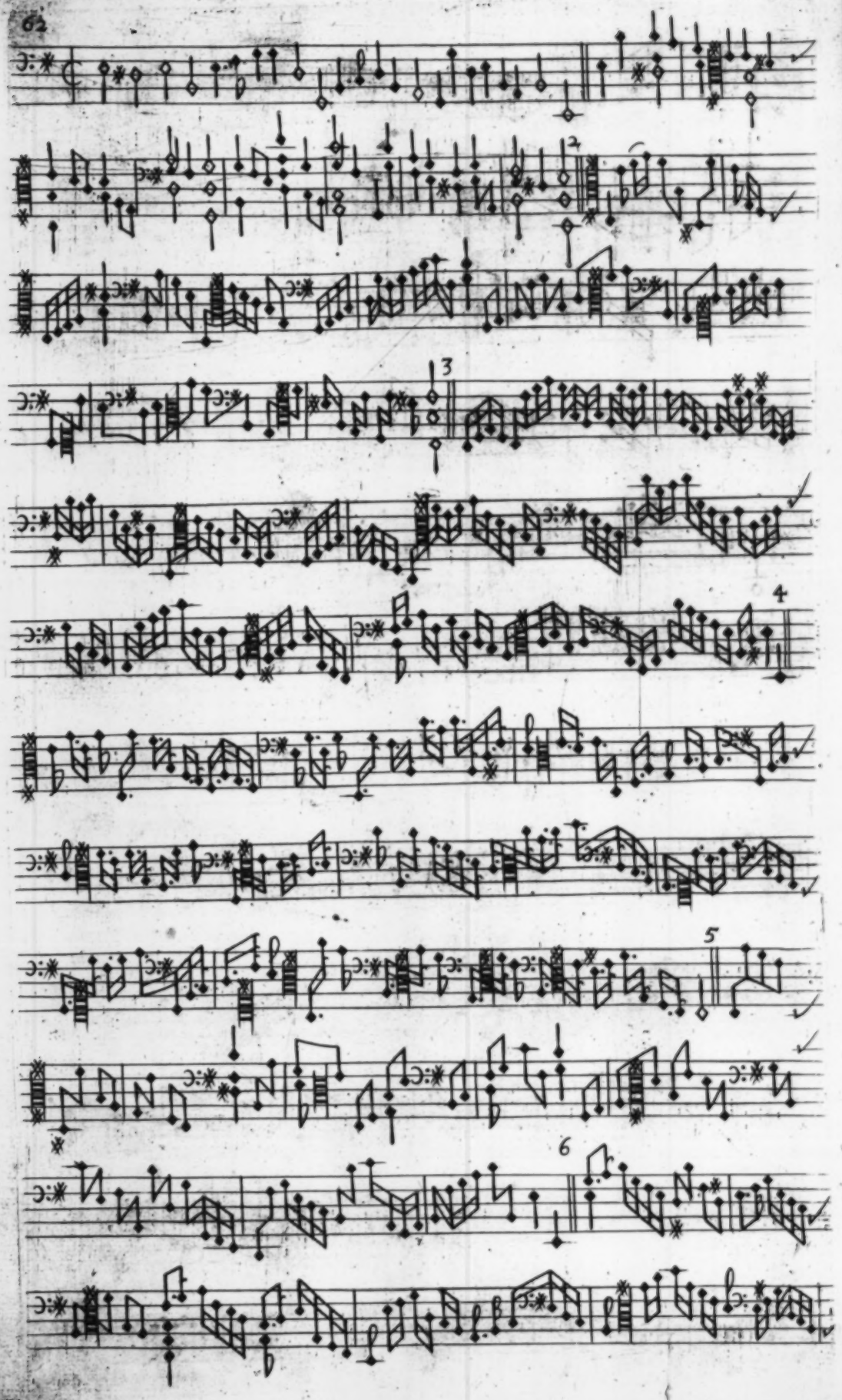
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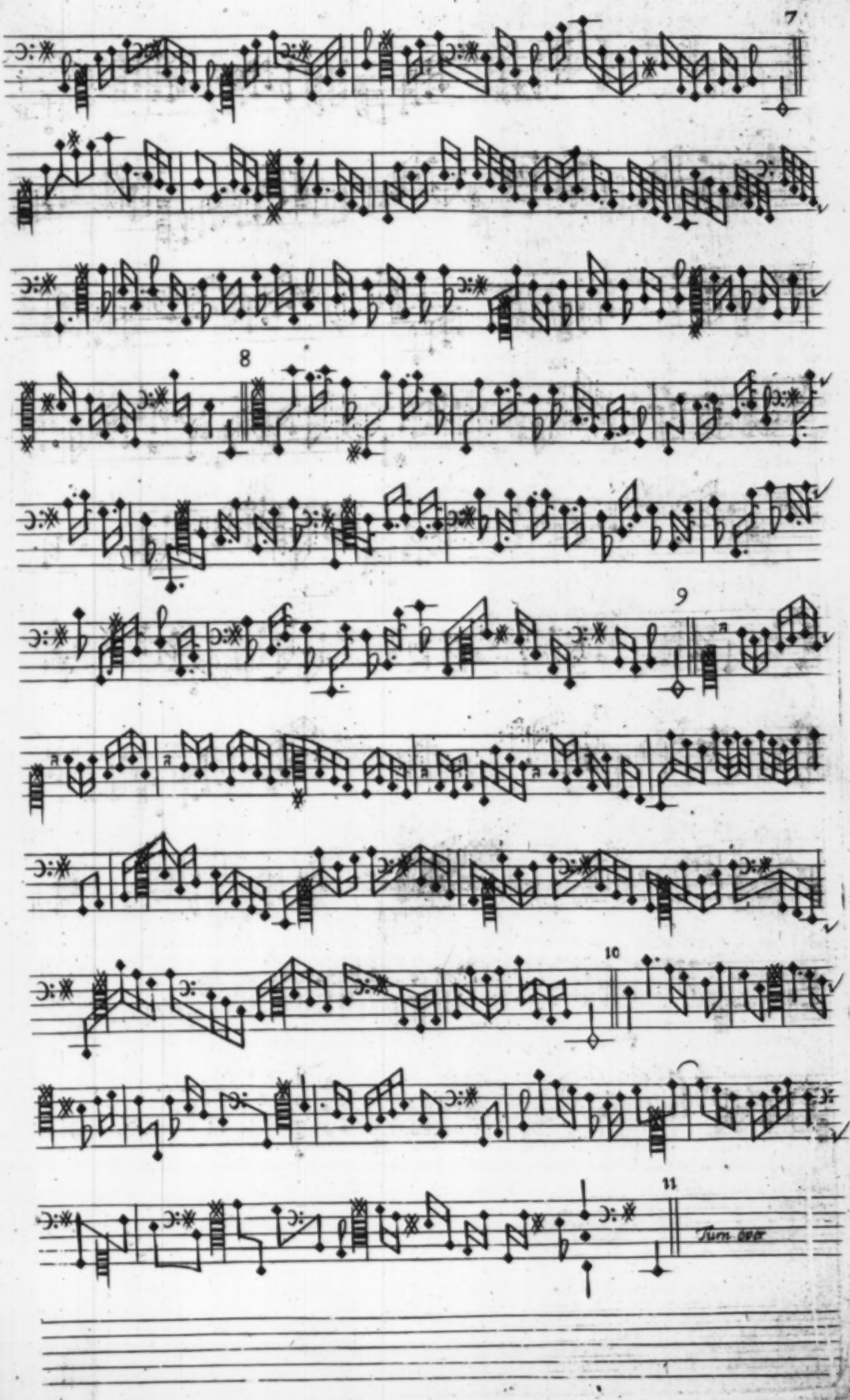
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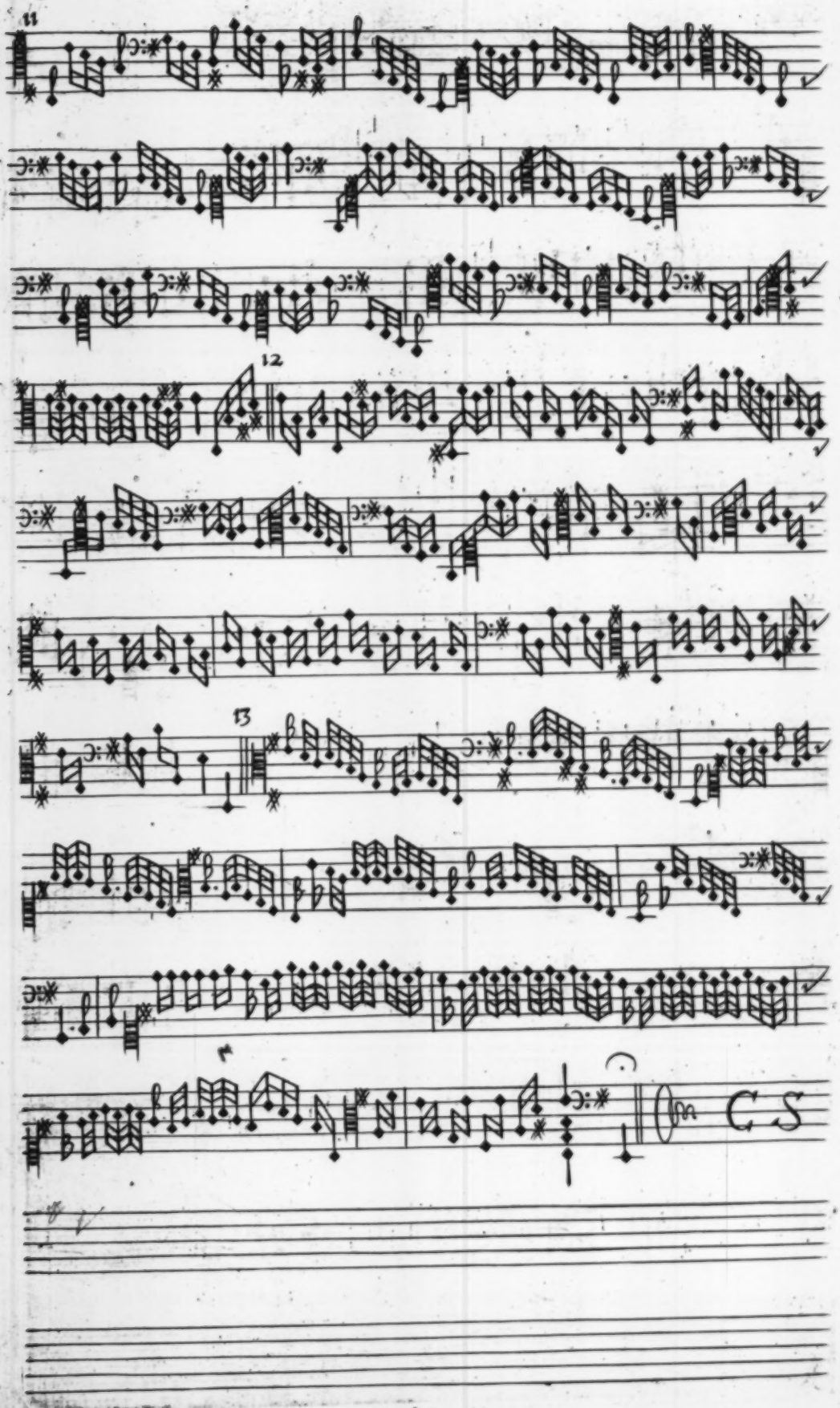
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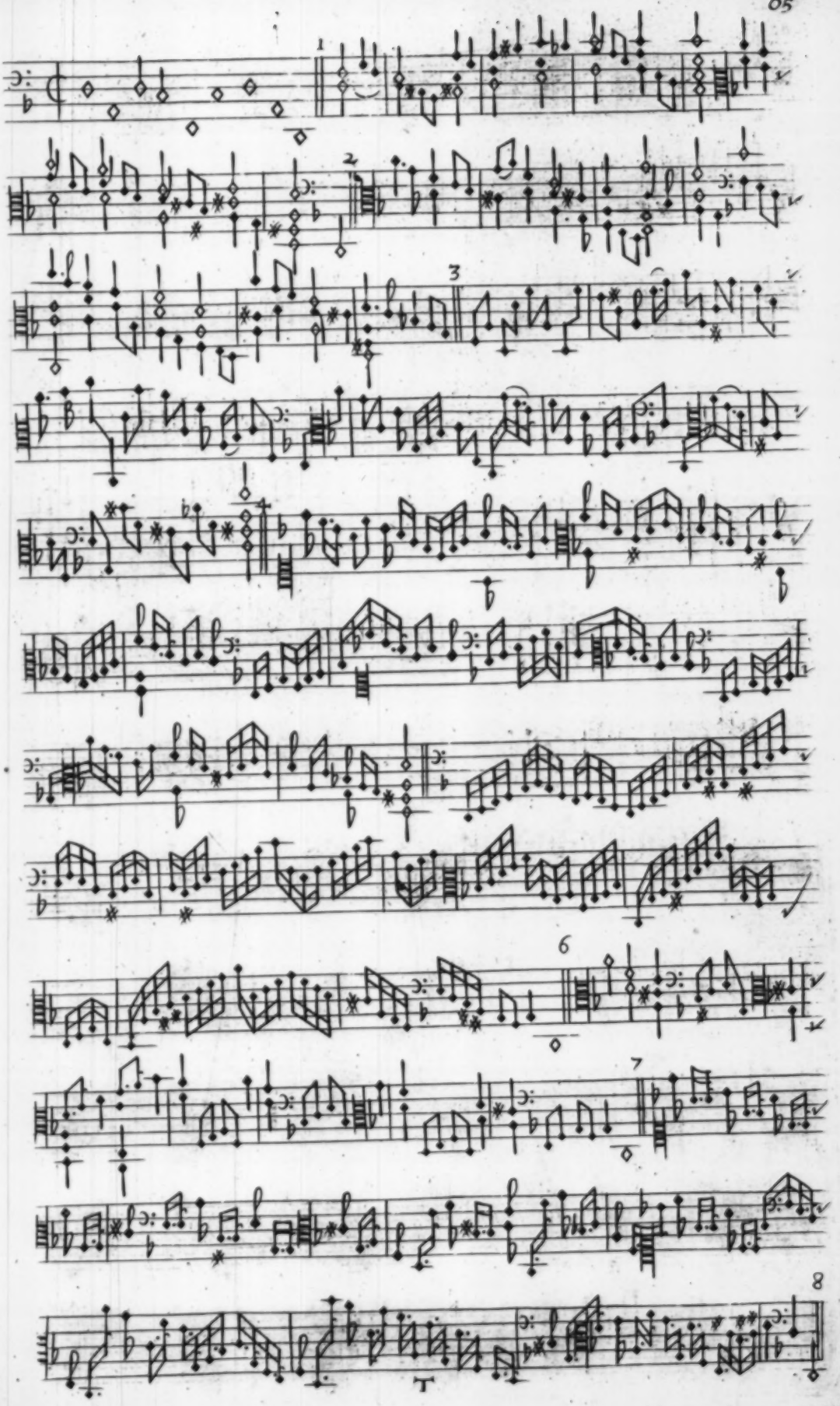
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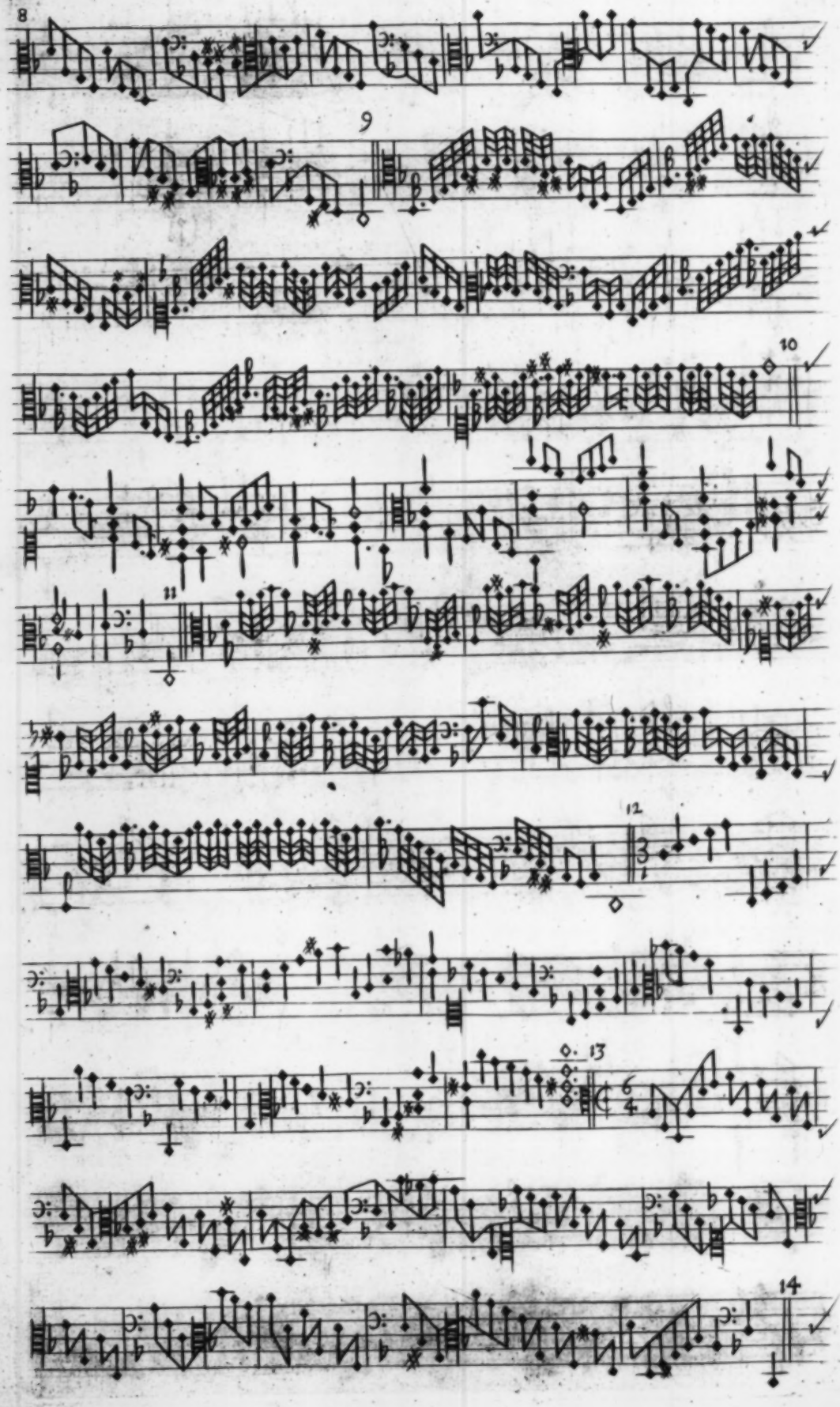
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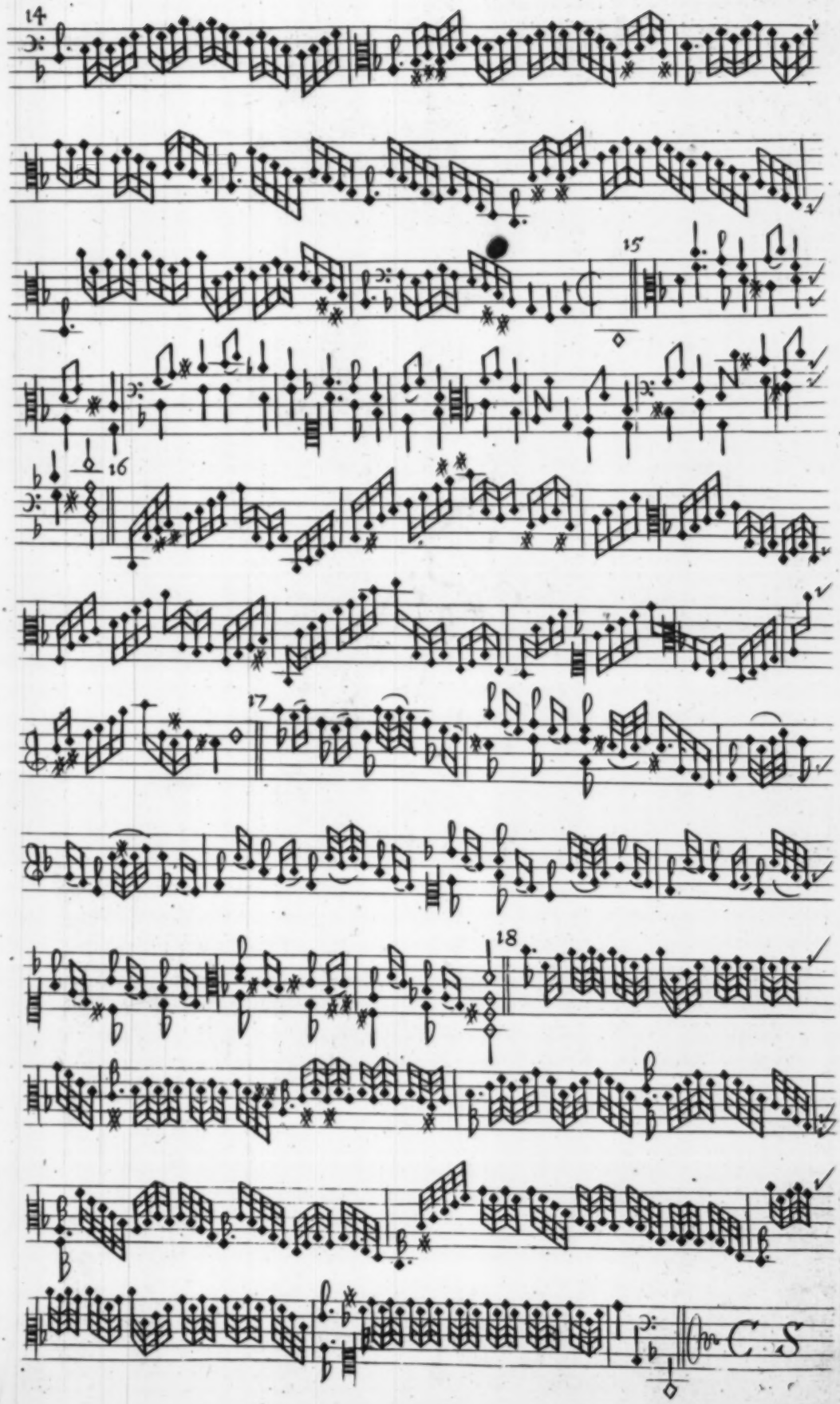
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